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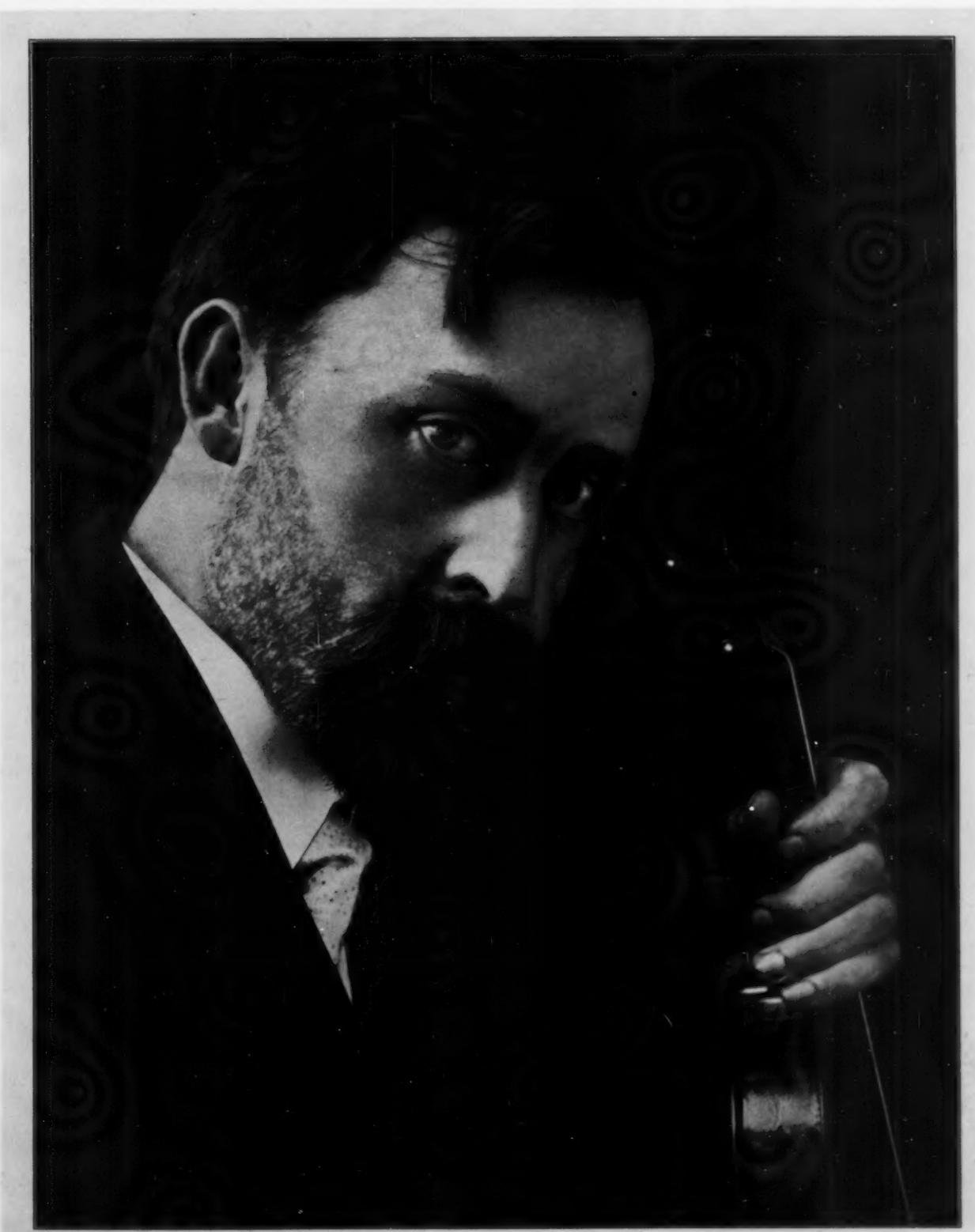


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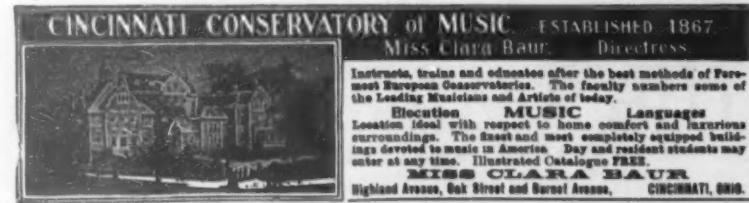
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BERLIN, W., February 16, 1907.

That Richard Strauss and Gustav Mahler are the two symphonic composers most in the public eye and most talked about in Germany today every one acquainted with the facts will admit. That Strauss and Mahler concerts should have been given on the same evening, on Thursday, both with the assistance of the composers themselves, was a remarkable coincidence and one that the critics, at least, regretted, as they wished to be present at both affairs the entire evening. Mahler's concert was given by the Verein für Kunst at the Künstlerhaus; the Strauss concert was given by Gregor Fitelberg, the gifted young Polish conductor-composer, at Beethoven Hall, with the enlarged Philharmonic Orchestra. I attended the latter, as it was unquestionably the more interesting.

On the program were the Vorspiel to the first act of Strauss' first opera, "Guntram"; his two symphonic poems, "Don Quixote" and "Tod und Verklärung," and five songs, to wit: "Der Einsame," "Das Thal," "Im Spätboot," "Ich trage meine Minne," "In goldener Fülle," the first two with orchestral and the last three with piano accompaniment. Strauss' participation in the concert was restricted to conducting the orchestra in the first two songs and playing the piano accompaniments of the other three. The vocalist was Paul Knüpfel, basso of the Royal Opera here, to whom they are dedicated. They are beautiful and characteristic lieder and are admirably adapted to his deep, powerful bass organ. "Der Einsame" is new, and this was its first rendition. The text, by Heine, is gloomy and pessimistic, and both the vocal setting and the orchestral accompaniment are full of this morose mood; the short orchestral Nachspiel is wonderfully characteristic. The beautiful, cheerful mood of "Das Thal," which followed, was much more to the liking of the public and it was enthusiastically applauded. The biggest success of the evening, however, was made in "Ich trage meine Minne," and in "In goldener Fülle." These were admirably sung by Knüpfel and stormily redemanded. The presence of the composer at the piano naturally lent interest to the occasion.

Fitelberg, in the three orchestral numbers, showed himself to be a conductor thoroughly en rapport with the creations of Strauss. He has penetration, esprit, calm assurance, composure and that evident love of the work which carries conviction. The public expected Strauss to conduct, and were, at the outset, disappointed in this respect, but the works were given adequate performance by Fitelberg, who has evidently for Strauss' works a genuine and deep feeling of enthusiasm—an enthusiasm which, by the way, would not appear to be shared by the composer himself, as he did not seem to consider it worth his while to remain until the end of the program, but left immediately after playing the accompaniments to the second group of songs.

Special praise is due to Joseph Malkin, the solo 'cellist of the orchestra, for his admirable rendering of the exceedingly difficult 'cello part in the "Don Quixote" poem. He made it sound much better than Strauss ever intended it to sound, I am quite sure. Klingler, in the viola solos, also did excellent work.

The Mahler concert also drew an audience that filled the hall of the Künstlerhaus, as I am told. The public is naturally curious to see and hear such celebrities as Strauss and Mahler, for, quite apart from their prominence as composers, their positions as chief conductors of the Berlin and Vienna Royal Operas, respectively, bring them into the limelight of publicity. The Mahler program was made up entirely of lieder, with piano ac-

companiments, which were played by the composer. There were five songs from "Des Knaben Wunderhorn," four lieder, "Eines fahrenden Gesellen," the "Kinder Todlieder," and four other songs to text by Rückert. In Johannes Messchaert, who sang them, Mahler had the best possible assistance, but, although both he and the composer were vociferously applauded, this was no doubt due more to the wonderful singing of Messchaert and the presence of the distinguished Mahler himself, than to any intrinsic value of the songs. Most of them are familiar to me, and I certainly could not enthuse over them; still Mahler's songs, if I mistake not, will live much longer than his pretentious, bombastic, empty symphonies. In some of his lieder, when he writes with naïve simplicity or with a touch of the grotesque, he has moments of real inspiration.

The funeral march from the "Götterdämmerung" was played at the eighth pair of Philharmonic concerts on Sunday and Monday, in commemoration of the deaths of



MORIZ ROSEN.

Richard Wagner and Hans von Bülow; the former died on the 12th and the latter on the 13th of February. Nikisch gave an impressive reading of the fragment, a reading full of conviction and deep feeling. It was a musical act of piety, consecrated to the memories of the composer and Nikisch's great predecessor, as conductor of the Philharmonic concerts. Bruckner's fourth symphony, the Liszt A major concerto, and Berlioz's overture to "King Lear" were the other numbers of the program. Bruckner called this symphony the "Romantic," but the contents do not justify the appellation; it is one of the weakest of his symphonies, and although Nikisch gave a splendid reading of it, it failed to make a lasting impression. Reisenauer was in his element in the A major concerto; in technic, tone and dynamics he was admirable.

He played the work with a great deal of freedom, thus making almost the impression of an improvisation. He was very cordially received.

Busoni, at his second recital on Wednesday, set in motion currents of enthusiasm that threatened to sweep Beethoven Hall off its foundations. He played with a force, breadth and authority, a penetration, intellectual lift and fire, rare even in him. It was interesting to hear him in the Beethoven op. 53 and 111, because we had heard Ansorge play the same two sonatas a few days before. Busoni's interpretation of Beethoven is heroic and of grand proportions, while Ansorge's is more emotional and poetic. The Italian's playing of these two immortal works was inspiring in its profundity, quite especially that of the op. 111. The program was devoted to Beethoven and Liszt only, the latter composer being represented by the "Années de Pélerinage" (second year, Italy) and the "Don Juan" fantasy. Probably no other living pianist has studied Liszt as has Busoni; although he was not a disciple of the Weimar master and never even played for him, he has in his library every scrap of music ever written by Liszt. His reading of the seven movements of the Liszt suite, which are seldom heard thus together, was highly interesting and masterly, while his "Don Juan" was simply phenomenal. Busoni is one of the most subjective of living pianists, and his conceptions would by no means always meet with the approval of the strict academicians, but his very subjectiveness makes him all the more interesting to all but the Philistines. Being almost entirely self-taught, he follows no chablonie and his genius is at once manifest in his stupendous technic, not to mention all the other attributes of which he is in possession. None but a positive genius, especially when an autodidact, could acquire such a marvelous, forceful, individual technic. Busoni's technic is, above all, highly modern, and this cannot be said of all the great living technicians. He has a penchant for the Liszt transcriptions of old Italian operatic melodies, and as one of his encores he played one of the three "Lucia" fantasias.

Some of the ten pianists who were heard during the week included Busoni, Richard Burmeister, Xaver Scharwenka, Ignaz Friedmann, and the ladies, Myrtle Elvyn, Marie Panthés and Marie Bergwein. As Busoni represented the culmination of the masculine pianistic efforts of the week, so was Myrtle Elvyn queen of the feminine aspirants to pianistic honors. Miss Elvyn, the beautiful, charming and vivacious young Chicago girl, has been heard very frequently with brilliant success, and she is already a great favorite in this city. She has reached the point where she draws a good paying audience, and that is difficult to attain in this hotbed of pianists. Since her last appearance here Miss Elvyn has grown very much in artistic stature and never have I heard her play so well as last evening, and never has she scored such an overwhelming success in this city. At the conclusion of the program the listeners crowded around the platform just as they do at a Godowsky, Busoni or Ysaye concert, and called the youthful artist out again and again, compelling her to add three encores. These were Henselt's berceuse, Moszkowski's "En Automne" and Mendelssohn's E minor capriccio. Her program consisted of Mendelssohn's E minor prelude, fugue and choral; Brahms' E minor and C major intermezzi; the Schumann toccata; sonata, op. 57, in F minor, by Beethoven; Chopin's F minor nocturne and A flat polonaise, and two Liszt numbers—the legend ("St. Francis Walking on the Waves") and "Mephisto" waltz.

Miss Elvyn maintained a high standard of excellence throughout this long and taxing program, but her playing of the Schumann toccata and the Chopin polonaise were especially noteworthy. She took the toccata at a very fast tempo, without once lagging, keeping up all the time a big tone, which makes this contrary piece four times more difficult. She played the Chopin polonaise with great power and aplomb. Myrtle Elvyn has in her piano playing a remarkable combination of masculine virility and feminine charm. For personal beauty she probably has no equal on the concert stage, and by her unaffected simplicity of style and charm of manner she wins the audience even before she plays a note.

Richard Burmeister introduced to us at his second recital, given at Beethoven Hall on Tuesday, a cycle of four poems, by Kornel Ujejski, written for four Chopin compositions. Setting poems to music is reversing the usual order of things. The four compositions are: The "Funeral March," prelude, op. 28, No. 7, and the mazurka, op. 30 and 7, No. 2, the poems to these being entitled, "A Funeral," "A Dream of Ascension," "The Cuckoo" and "The Girl in Love." It was interesting to hear these clever, melodramatic arrangements of Burmeister. The poem to the "Funeral March" seemed to be the most appropriate and also the most effective. The others, however, were also extremely interesting, "The Girl in Love" especially, which was loudly encored. Burmeister played a Chopin program at this concert, his other selections being the C minor polonaise, B major nocturne, waltzes, op. 64 and 42, in A flat major, scherzo in B minor, the F sharp major impromptu, four preludes from op. 28, and

the F minor fantasy. He was in excellent form throughout the evening and gave splendid renderings of these familiar works. I heard Burmeister for the first time on this occasion, and I found him to be a "Meister" in the best sense of the word. He possesses at once, brilliancy and refinement, a big tone, yet one that has its greatest charm in pianissimo effects. The artist's readings were thoroughly musical and sympathetic and he infused into his delivery a great deal of warmth and temperament. His concert was a pronounced success.

Mrs. Aubrey Pearl, of New York, and Xaver Scharwenka assisted at the fifth concert of the Waldemar Meyer Quartet, which was devoted to Brahms. The program included a string quartet, in A minor, op. 51, three lieder, three Hungarian dances in Joachim's arrangement, and the F minor piano quintet. Mrs. Pearl, who is a newcomer to Berlin, sang "Feldeinsamkeit," "Wieneglied" and "Ständchen," displaying a sympathetic soprano voice, good vocal training and intelligent interpretation. She was very cordially received. Waldemar Meyer was loudly applauded for his playing of the Hungarian dances, to which he was obliged to add an encore. Xaver Scharwenka gave an admirable performance of the difficult piano part in the quintet, lending distinction and assurance to the general ensemble.

Miss Haring reports on the following concert:

"A very good impression was made by Robert Adams-Buell, a young American pianist, pupil of Martin Krause, at the Stern Conservatory, who made his first appearance on Monday at Beethoven Hall. Much interest was evinced, and notwithstanding the counter attraction of a Nikisch concert, with Reisenauer as soloist, there was a large audience to greet the novice; an audience which was loud in its praise of the gifted youth. Repetitions during the course of the program were insisted upon, and, as a matter of course, encores at the conclusion. Mr. Adams-Buell played the Bach-Tausig D minor toccata and fugue, followed by Beethoven's D minor sonata, op. 31; then Brahms' rhapsody, op. 79; Grieg's 'Aus dem Carneval,' and ballade in the form of variations on a Norwegian melody, and Sinding's 'March Grotesque.' The last group consisted of Raff's rigaudon, MacDowell's prelude, op. 10; 'Humoresque,' op. 20, by Reger; the Paganini-Liszt 'La Chasse' étude, and Liszt's 'Hungarian Rhapsody,' No. 14. It is rare to hear a performance so satisfactory as that of Mr. Buell, from such a young player. He has his task thoroughly in hand, his technic is firm and sure, his pedal-

ing excellent, he plays with delightful rhythmic accent and the keynote of his performance is a generally pleasing effect. His good taste and musical instinct are shown by the modest and unaffected style which he assumes, and is in fact rather heightened, in that he does not, as yet, attempt original readings. That he will, however, later on develop his own ideas together with more temperament, more light and shade can hardly be doubted, and it is to be hoped that his later work will fulfill the brilliant promise now so richly in evidence. I have never heard a debutant play better, and surely never was a success more thoroughly deserved."

From Copenhagen come tidings of the enormous success of Ludwig Wüllner's first song recital in that city, on Monday. On Tuesday the hall was already sold out for the second recital on Wednesday. The audience, press and public were most emphatic in their expressions of enthusiasm and the eminent singer and interpreter received so many recalls that any definite observation of the exact number was impossible.

One of the most intimate friends of Franz Liszt, the grand ducal court organist and litterateur, A. W. Gottschalg, of Weimar, celebrated his eightieth birthday on the 14th of this month. The venerable musician is very vigorous, both mentally and bodily, and is at present engaged on a biography of Liszt. For many years he was the editor of the *Urania*, a special paper for organists, and of *Der Chorgesang*. He was also a successful teacher at the Weimar Conservatory. Since the death of Dr. Gille, of Jena, probably no living man has more interesting personal reminiscences of Franz Liszt than Gottschalg.

Pepito Arriola, the Spanish prodigy, played the day before yesterday at a court concert in Dresden with enormous success. The King of Saxony and all members of the Royal family who were present applauded most heartily. Pepito received a personal invitation to visit the castle from His Majesty, and he will play there tomorrow evening at 9 o'clock.

Leopold Godowsky recently had an amusing experience with an unknown countryman of his. Desirous of exercise and fresh air before playing, he walked from his home to Beethoven Hall on the evening of his last concert. While going under the railroad bridge at the Wannsee-Bahnhof he was accosted by a stranger who asked if he could show him the way to Beethoven Hall.

Godowsky noticed by his accent that he was a Russian and said in Russian: "Yes, I am going there myself and I will show you the way if you will come along with me." The stranger then replied: "Perhaps, then, we are going to the same concert; I am going to hear Godowsky."

Godowsky—Yes, that is where I am going, too.

Stranger—Have you ever heard him play?

Godowsky—Yes, I have heard him often; in fact, I attend every concert he gives.

Stranger—How does he play?

Godowsky—Miserably! He is one of the worst pianists I ever heard.

Stranger—Is it possible! I have heard so much about him, and he seems to have a great reputation here.

Godowsky—Yes, but that is only here in Berlin. They do not know anything about piano playing here. You will see for yourself how badly he plays. Adieu.

The feelings of the stranger may be imagined when he saw his chance acquaintance of the street appear on the platform, sit down, and play. After the concert he remarked: "One thing is certain, Godowsky is not only a great pianist, but also a great liar."



Cavalier Mario Sammarco, the celebrated Italian baritone, the recent acquisition to the New York Hammerstein Opera, is a pupil of Maestro Franz Emerich, of this city. Professor Emerich has been unusually successful as a vocal pedagogue since he settled in Berlin some seven years ago, and has produced results such as have been attained by few in the world over. Among his pupils who are now occupying positions of honor are, aside from Mario Sammarco, mentioned above: Franz Egenieff, baritone, of the Berlin Royal Opera, and the Amfortas of the Savage "Parsifal" tour; Elisabeth Fabry, who has been engaged on a five years' contract by the Berlin Royal Opera, commencing next year; Putnam Griswold, the basso of the Berlin Royal Opera, and the Gurnemanz of the Savage "Parsifal" tour; Theo. Konrad, heroic tenor, of Cologne and the London Covent Garden Opera; Marcella Lindh, the renowned concert singer; Hanna Mara, the Kundry of the Savage "Parsifal" tour; Margaretha Matzenauer, mezzo-soprano, of the Royal Opera, Munich; Michael Reiter, heroic tenor, of the Royal Opera at Munich; Della Rogers, soprano, of Hamburg; Frances Rose, soprano, of Berlin Royal Opera; Hans Tänzler, heroic tenor, of the Carlsruhe Court Theater; Theodor Wilke, heroic tenor, of the opera at Strasbourg; and Florence Wickham, mezzo-soprano, Schwerin Royal Opera, and Kundry of Savage "Parsifal" tour. Of these Hanna Mara, Elisabeth Fabry, Frances Rose and Della Rogers, are pupils of Mme. Emerich, wife of the maestro, herself a singer who has met with great success in Germany, Austria and Italy. Her principles of teaching being the same as those of her distinguished husband, accounts for the remarkable results accruing from her efforts. Although born in Hungary, Professor Emerich is of German extraction, and studied for several years in Vienna, at the time when the Opera there was resplendent in all its glory, daily hearing such artists as Nilsson, Graziani, Trebelli, Nicolini, Artot and many others. Later he went to Italy, where he remained for many years, studying op-

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Becker is a GREAT technician and a thinking artist.—W. Altmain, in the National Zeitung, Berlin, November 27, 1906.

A really GREAT and sympathetic artist.—Prof. Wahl, in the Allgemeine Zeitung, Munich, January 20, 1907.

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eratic conditions in all the principal music centers and teaching not only beginners, but also artists with brilliant careers who wished to further perfect themselves, among whom may be mentioned the prime donne Theresa Arkel, Mila Kupfer-Berger and Marcella Lindh. Later he became artistic director of an operatic company which made an extensive tour through South and Central America. After having acquired all the scholarship in regard to Italian principles of the art of singing, he decided to settle in the capital of the Fatherland and do missionary work in raising the standard of German vocal art. He has met and is meeting with phenomenal success, as may be gathered from the results accomplished.



It was fifty years ago yesterday that Michael Glinka, the founder of the Russian national music, died in this city. The house in Franzöischer Strasse, No. 8, in which he breathed his last is decorated with a bust of the composer, and with a tablet bearing the inscription: "In this house lived, and died, on February 15, 1857, the Russian composer, Michael Glinka." Glinka had studied in Berlin during the years 1833-4, and it was his teacher, Dehn, who inspired him with the idea of utilizing the wealth of Russian folksong and thus founding the Russian national music. In his opera, "A Life for the Czar," which made him famous, Glinka utilized this folk music with great and lasting success. He became conductor of the Court Orchestra and Church Chorus in St. Petersburg, then he went to Paris, and thence to Berlin. He died at the age of fifty-three, while at work on a three part Russian folk Mass.



The last symphony evening of the Royal Orchestra, under Weingartner, was a jubilee event, being the 600th given since the series was founded in 1842. The first conductors of these concerts were Carl Wilhelm Henning and Wilhelm Taubert. The initial concert occurred on November 14, 1842, of which the program comprised the Mozart E flat and Beethoven B flat symphonies and Mendelssohn's "Hebrides" overture. The undertaking was successful from the start. During the second season of 1843-4 Felix Mendelssohn conducted several of the concerts. The following year Wilhelm Taubert became the sole leader. The 100th concert was reached on March 7, 1853. The program then consisted of Mozart's C major symphony, Weber's "Euryanthe" overture, the scherzo from Mendelssohn's "Midsummer Night's Dream," and Beethoven's A major symphony. It was the custom from the com-

mencement of this series not to have soloists, a practice which has been maintained, with but few exceptions, to the present day. The first exception was made in favor of Taubert, the conductor, who played a Mozart concerto at the 200th jubilee concert, given on February 27, 1864. The other numbers of the program on this occasion were the Mozart C major, the Haydn D major and the Beethoven A major symphonies. The concert of the 300th anniversary brought the Beethoven C minor and Mozart C major symphonies, and the "Leonore" and "Euryanthe" overtures. On January 2, 1883, Wilhelm Taubert retired, after more than forty years' activity, from this position. He chose for his last concert Beethoven's "Egmont" overture, Mozart's C major symphony, the variations from Haydn's "Kaiser" quartet, and the Beethoven C minor symphony. His successor was Robert Radecke. The 400th concert took place on October 7, 1886, when the Mozart "Magic Flute" overture, Haydn's "Military" symphony, Wilhelm Taubert's piano concerto, and the finale from Mendelssohn's unfinished opera, "Lorelei," and the Beethoven C minor symphony were performed. The piano concerto was played by Adele Aus der Ohe. Radecke laid down the baton on December 23, 1886, after only three and a half years of activity, and his successor was Ludwig Deppé, who remained in the position until March 31, 1888. He was followed by Joseph Sucher and Heinrich Kahl, who led alternately. Since 1892, Felix Weingartner has been at the head of the orchestra. The concerts were in a bad way when Weingartner came, but under his direction they quickly regained popular favor. With the exception of ten concerts which were conducted by Carl Muck during the season of 1893-4, and one which was led by Carl Halir in 1896, Weingartner has conducted each matinee and concert for the past fifteen years. The 500th jubilee concert took place under his direction on February 12, 1897, when the Vorspiel of "Tristan and Isolde," the "Siegfried Idyll," Brückner's E flat symphony and Beethoven's "Pastoral" were given. At the 600th concert the program consisted of Liszt's symphonic poem, "Tasso," Strauss' "Aus Italien," and Schubert's C major symphony.



The many friends of Edmond Monod, in this city, will be pleased to learn of the great success of his first piano recital in Geneva. Mr. Monod was a resident of Berlin for six years, he being a well known piano teacher and assistant to Varette Stepanoff. Last June he settled in

Geneva, where he has also been very successful as a teacher, and he is now winning his spurs in that city as a public performer. The leading Geneva papers all speak of him in terms of the warmest praise. His program comprised the Schumann "Novellette," the beautiful and rarely heard Haydn andante con variazioni, the concert giver's transcription of an organ fugue by Bach, and Henseler's transcription of a Sicilienne by the same composer; then followed four Chopin numbers, two by Brahms and four short pieces by Rubinstein, Ed. Schütt, Paderewski and Amani.



Emperor William received the other day a commission that brought him the collection of folksongs for male chorus which was made on His Majesty's instigation. Dr. Friedrich Hegar, of Zurich, the famous composer of works for male chorus, came to Berlin specially for this occasion. The others who were received by the monarch were: George Schumann, director of the Singakademie; Edouard Kremer, conductor of the Mannergesangverein, of Vienna; Henry Hinrichsen, of Leipzig, publisher of the work, and Freiherr von Liliencron, Dr. Max Friedländer, Dr. Kretzschmar, Dr. Johann Bolte, Felix Schmidt and Ferd. Hummel. The book was presented to His Majesty by Freiherr von Liliencron, who delivered a short speech. The Kaiser, who was in an excellent humor, replied at some length and showed unusual interest in the collection. He emphasized in his speech the fact that he had always attached great importance to the educational influence of folksong. He then decorated Freiherr von Liliencron, Felix Schmidt and Henry Hinrichsen with orders, and presented Messrs. Hegar and Kremer with his photograph, which he signed with his own hand.



There has been talk about tearing down the old Berlin Royal Opera House, but it seems that it will be preserved for posterity after all. A special meeting of the various dignitaries, interested in the old and the projected new opera houses, was recently held, when the Minister of Finance, in a long speech, set forth the universal desire here to retain this old memento of the time of Frederick the Great. The plans for a new opera house to be built in the Tiergarten, on the spot where Kroll's Theater now stands, have been submitted, although it is not altogether certain that they will be carried into effect. It is, however, a matter of general satisfaction that the venerable old building, in which an important part of the musical

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history of the last hundred and fifty years has been played, will not be destroyed.

Angelo Neumann, the director of the Prague Opera, announces his intention of publishing personal recollections of Richard Wagner. Neumann was the first man who advocated popularizing the "Ring" outside of Bayreuth, and in this he even had Wagner against him. The Wagner theater at Bayreuth, as will be remembered, was built expressly for the "Ring," as the master was convinced, long before he had finished the tetralogy, that it could not be adequately performed on the average German stage. Neumann made a tournée in 1882 with a big troupe, giving the "Ring" in Leipzig, Berlin and London. At the Berlin performance, which took place at the Victoria Theater, the entire Court was present, and the affair was a brilliant success. The preparations for this undertaking naturally brought Neumann into close touch with Wagner himself, and in his recollections he will no doubt have much of interest to render. Furthermore, the letters of Richard Wagner to Neumann will be published.

Dr. Ernst Kunwald recently performed the entire "Ring" at the Nuremberg Opera, achieving an overwhelming success. The public interest was so great that the performance will be repeated. Kunwald is an exceedingly able conductor and from May 1 on he will be the leader of the Berlin Philharmonic Orchestra.

Jacques Thibaud will play at his second concert next Saturday, the Mendelssohn, Saint-Saëns B minor and Bach: E major concertos, and, by special request, he will repeat the Saint-Saëns rondo capriccioso, which he recently played here.

Katherine Ruth Heyman's London concert given at Bechstein Hall a few weeks ago proved to be a distinct success. The young American artist is praised by such papers as the Times, Standard, Morning Post, Daily Telegraph and other British metropolitan papers, for her fluency of technique, beauty of touch and sympathetic style. The Daily Telegraph in particular writes a very lengthy criticism of

her recital, which culminates in the statement that "she is a player of remarkable power."

The première of Frederick Delius' opera, "Romeo and Juliette in the Village," will occur on the 21st of this month. On the preceding day a special matinee will be given before invited guests.

Maria Speet, the celebrated singing teacher of this city and chief vocal instructor at the Klindworth Scharwenka Conservatory, will give a lecture at the Künstlerhaus on Friday, March 1, on the "Pedagogic of Singing," and the "Hygiene of Breathing Gymnastics." The highly interesting program will contain four subjects, to wit:

1. The art of breathing in connection with word and tone.
2. The speaking voice in its relation to art and hygiene, and as a preparation for solo singing.
3. Declamation of several poems, speaking exercises, the transition from speaking to singing.
4. The special treatment of injured voices, catarrh of the throat and nervous aphonia.

Amelia Liebeknecht, a pupil of Mme. Speet and a most remarkable demonstrator of the excellence of her methods, will sing several selections and Mme. Speet, herself, will also be heard as a vocalist.

It will be a very interesting evening for Mme. Speet is a great authority in the pedagogic field, and what she has to say cannot fail to be of interest to everyone acquainted with the subject of vocal art. Mme. Speet is a native of Holland, and she has delivered similar lectures in Amsterdam and all the larger towns in the Netherlands, as also at Cologne, Ems and Ghent, always arousing a great deal of interest. The leading physicians, physiologists and larynx specialists of Holland have written brilliant testimonials on the efficiency of Mme. Speet's methods, and the famous Wilhelm Mengelberg, conductor of the Concertgebouw Orchestra at Amsterdam has written of her as follows:

"For several years past I have had the opportunity of observing the results of the vocal instruction, such as voice building, enunciation, musical and artistic development.

and so forth, in the cases of many pupils of Mme. Maria Speet and I can recommend her warmly as a great singing teacher of the first rank. Any institution which could succeed in procuring Mme. Speet as a teacher, I would congratulate with fullest conviction.

(Signed) WILHELM MENGELEBERG."

AMSTERDAM, April 7, 1903.

Mme. Speet is married to Dr. Ipes, so in Germany she is called Frau Doctor Maria Ipes-Speet.

Moritz Rosen, the eminent violin instructor of Warsaw, teacher of Bronislaw Huberman, Leopold Preysler (known in English speaking countries as Premyslaw) and of Arthur and Eugenie Argiewiez, owing to the unsettled conditions in Russia has turned his back on that country for good and, for the present, taken up his abode in Berlin. Rosen is a man who has made his influence felt in the musical world. A pupil of the celebrated Lotto, who was in his heyday one of the greatest rivals of Wieniawski, Rosen is not only a great teacher but also a splendid performer. I recently heard him play the Tchaikowsky concerto in a highly commendable manner. He has a beautiful tone, a sure technic, firm bowing and abundant temperament. He was born in 1868 in the Government Lytorium. He received his first instruction from his father and was later taken to Warsaw to study with Lotto. Although he has been a successful soloist, it is in the pedagogic field that Rosen has achieved greatest distinction.

I well remember, twelve years ago, hearing his name mentioned for the first time as the teacher of Bronislaw Huberman, when the phenomenal playing of that boy of twelve years aroused the enthusiasm of the Berlin concert goers to the highest pitch. The following year came Arthur Argiewiez, another Polish boy of thirteen years, who promised hardly less than Huberman; then in turn we made the acquaintance of Leopold Preysler and Eugenie Argiewiez, after which Rosen continued sending prodigies to the German capital.

The famous critic, Kuryset Codzierski, wrote of Professor Rosen: "The young violin teacher, Professor Rosen, must have procured a talisman from a magician in order to pro-

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duce so many child prodigies." But of Rosen's child wonders it cannot be said, as in so many cases, in later years: "The child has remained, but the wonder has disappeared." On the contrary, Huberman has become one of the greatest virtuosi of the day and has made a brilliant career; Premysler is also a noted soloist and is at present in Australia on a tour of the world; Argiewicz recently played in London with great success; and the youthful Eugenie Argiewicz is today one of the leading women violinists.

Professor Rosen, with whom I have had several conversations, has advanced in scientific ideas on the methods of violin study and is thoroughly modern and up to date. For the present he has accepted a position at the Stern Conservatory, but he has not yet decided whether he will stay here permanently. He may possibly go to America later; he would certainly be a valuable acquisition to any conservatory in the world.

**Jan van Oordt** will leave Brussels, where he has been teaching at the Royal Conservatory for several years past as principal assistant to César Thomson, on March 1, and settle in London. Van Oordt finds the Belgian capital too slow. The distinguished Dutch violinist is engaged to be married to a Chicago girl, and the nuptials will be performed next fall. Van Oordt played in Leipsic last week with exceptional success.

**Sergei Kussewitzky** discovered in a small Hungarian town last week a wonderfully well preserved contrabass that belonged to an old Gypsy musician. It is a genuine Maggini and just such a solo instrument as the great virtuoso has been in search of for years. He purchased it on the spot and will play it henceforth in all of his concerts. The old gypsy was loth to part with it, as he had a superstitious belief that it brought luck to his family in whose possession it had been for many years but the wad of bills Kussewitzky showed him spoke more eloquently than his inherent superstitious traits.

ARTHUR M. ABELL.

The complete Berlin concert and opera list of the week was as follows:

SATURDAY, FEBRUARY 9.

Beethoven Hall—Clara Erler, vocal.  
Bechstein Hall—Georg Gundlach, piano.  
Singakademie—Marie Bergwein, piano, assisted by Philharmonic Orchestra.  
Royal Opera—"Carmen."  
Comic Opera—"Hoffmann's Erzählungen."  
West Side Opera—"Cousin Bobby."  
Lortzing Opera—"Zar und Zimmermann."

SUNDAY, FEBRUARY 10.

Philharmonic (matinee)—Nikisch Philharmonic, soloist, Alfred Reisenauer.  
Philharmonic—Philharmonic "Pop."  
Royal Opera—"Siegfried."  
Comic Opera—"Tosca."  
West Side Opera—"Cousin Bobby."  
Lortzing Opera—"Merry Wives of Windsor."

MONDAY, FEBRUARY 11.

Beethoven Hall—Robert Adam-Buell, piano.  
Bechstein Hall—Thea Dora Reicher-Pusch, vocal; Henry Pusch, piano.  
Philharmonic—Nikisch Philharmonic, soloist, Alfred Reisenauer.  
Small Hall of German Theater—Charity concert, artists, Prof. Joachim, Mr. and Mrs. Robert von Mendelssohn, Paul Knüpfel, Goethe-Beethoven evening.  
Singakademie—Concert of Block Singing Society.  
Royal Opera—"Salomé."  
Comic Opera—"Hoffmann's Erzählungen."  
West Side Opera—"Cousin Bobby."  
Lortzing Opera—"Der Freischütz."

TUESDAY, FEBRUARY 12.

Beethoven Hall—Richard Burmeister, piano, assisted by Hedwig Reicher.  
Bechstein Hall—Carola Lorey-Mikorey, piano; Josef Schlembach, vocal.  
Singakademie—Waldemar-Meyer Quartet, assisted by Prof. Xaver Scharwenka, piano; Mrs. Aubrey Pearle, vocal.  
Philharmonic—Philharmonic "Pop."  
Royal Opera—"Falstaff."  
Comic Opera—"Tosca."  
West Side Opera—"Cousin Bobby."  
Lortzing Opera—"The Mikado."

WEDNESDAY, FEBRUARY 13.

Beethoven Hall—Ferruccio Busoni, piano.  
Bechstein Hall—Anton Sistermans, vocal; Erich Wolff, piano, Mozart Hall—Charity concert.  
Philharmonic—Philharmonic "Pop."  
Royal Opera—"Götterdämmerung."  
Comic Opera—"Marriage of Figaro."  
West Side Opera—"Cousin Bobby."  
Lortzing Opera—"Merry Wives of Windsor."

THURSDAY, FEBRUARY 14.

Beethoven Hall—Second Richard Strauss evening with Philharmonic Orchestra, under direction of Gregor Fielberg, assisted by Pauline Strauss de Ahna and Dr. Richard Strauss.  
Bechstein Hall—Ignaz Friedmann, piano.

Künstlerhaus—Johannes Messchaert, vocal; Gustav Mahler, evening, assisted by composer.  
Mozart Hall—Francesca Prevosti, vocal; Franz von Vecsey, violin; Ernst Kraus, vocal; assisted by Mozart Orchestra.

Singakademie—Julia Culp, vocal.  
Royal Opera—"Postillion de Longjumeau," "Die Puppenfee."  
Comic Opera—"Tosca."  
West Side Opera—"Cousin Bobby."  
Lortzing Opera—"Der Waffenschmied."

FRIDAY, FEBRUARY 15.

Beethoven Hall—Myrtle Elvyn, piano.  
Bechstein Hall—Marie Panthés, piano.  
Singakademie—Frédéric Lamond, piano.  
Royal Opera—Symphony concert.  
Comic Opera—"Hoffmann's Erzählungen."  
West Side Opera—"Cousin Bobby."  
Lortzing Opera—"The Mikado."

Lambert Sails for Europe.

Alexander Lambert, the pianist and teacher, decided to enjoy a mid-season vacation this year, and last week informed his classes to that effect. Yesterday (March 5) Mr. Lambert sailed for Europe on the Kaiser Wilhelm der Grosse, and will remain abroad until the early summer, or perhaps until next autumn. His tour in Europe is to include Germany, France, Russia, Italy and Spain.

CONCERTS PAST AND  
FUTURE IN ST. LOUIS.

St. Louis, Mo., February 27, 1907.

In strange contrast with the previous period covered by these letters, and its fullness, the week just closed has been relatively barren, apparently reflecting one of the stop and think periods connected with the Lenten season. But in the desert has been one oasis.

The Choral-Symphony concert at the Odéon, February 21, introduced Alexander Petschnikoff as soloist, with an unusually satisfying evening as the result.

The first part of the program was given entirely by the orchestra, the numbers being "On the Moldau," by Smetana, and Beethoven's eighth symphony. The first of these, one of a suite of three symphonic poems, gave Mr. Ernst and his performers an opportunity to appear at their best, and was one of the most effective things they have given us.

Mr. Petschnikoff's opening number was the Tchaikovsky concerto in D major, and its performance called forth the warmest appreciation. Truly, it is difficult to write of such violin playing without using terms of praise which, to those who were not present, must seem extravagant. Apparently forgetting the existence of his audience, he plays as though he were a part of his violin, with an abandon, a humanness of tone quality, which, combined with his great technical skill, made a lasting impression on his audience.

In closing the program the orchestra played Liszt's "Mephisto Waltz," and Mr. Petschnikoff gave two violin soli, "La Cygne," by Saint-Saëns, and "Danse Russe."

The annual Lenten concert by the choral department of the Union Musical Club, to be given March 7, promises to be of its usual high grade. Janet Spencer, of New York, who is deservedly a favorite here, is to be heard, and the best local talent will be in evidence. Mrs. C. B. Rohland, who has been associated with the club for a number of years, will again direct.

At the West Presbyterian Church, on February 22, the Rubinstein Club gave a program of sacred music principally, in which various arrangements for violin, cello, harp and voice were prominent. I rather think, however, that, if the spirit of the club's great prototype were present, he may not have been fully pleased by the fact that several of the performers held and used their own personal standards of what constitutes correct pitch.

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CABLE AND TELEGRAM ADDRESS: "DELMAHEIDE."  
PARIS, February 18, 1907.

Ternina, the great tragic cantatrice, favorably known in America, England, Germany and Austria as an opera singer of exceptional gifts, has recently been in Paris studying the situation and conditions here with a view to locating as a teacher of singing in the "Ville Lumière." After finding desirable apartments, the prima donna is said to have suddenly changed her mind, on the supposition that she was not sufficiently known among the French to attract a clientèle in Paris. What an idea—and what erroneous and hasty conclusion! Ternina, in Paris, the Queen City of the world—not attract singing pupils? Would they not be drawn by her to any place she might choose as a residence, particularly to Paris, the paradise of feminine imagination? Besides, is it a fact that Paris vocal teachers, or teachers in Paris, enjoying enviable positions, drawn upon, or depend upon, French pupils for support and fame? Until now, I supposed the truth was well established and understood everywhere, that the majority of pupils coming to the French capital for vocal and operatic training were English speaking, i. e., Americans, English, Canadians and Australians—and that the other foreign students here were Russians, or Germans, Italians, or Spaniards need not, of course, leave their respective countries to learn to sing—nor other nationalities, perhaps, for that matter—but Paris was attractive to "la belle Hélène," and has ever remained so, exercising a peculiar charm and fascination for the singing girl, the actress, the artist, the woman of fashion and finery, as well as for the serious student in philosophy and science; yet, it is a fact, none the less worthy of note, that

the studios of the best famed vocal professors in Paris simply swarm with English speaking pupils. Madame Ternina's decision to abandon her successful stage career and to dedicate her activities to a life of teaching in the future is due, I am told, to the result of an operation performed upon one of her eyes (the left, I believe), when the optic nerve unfortunately was injured, causing a twitching sensation, to the great discomfort and annoyance of the artist when before the public.

Edouard de Reszké, the once celebrated basso, has also determined to join the ranks of the vocal professors—but not in Paris, as his brother Jean, the erstwhile favorite of the New York Metropolitan Opera, is located here and giving lessons.

The brothers De Reszké find that the only operatic engagement worth having, i. e., the only engagement carrying anything like a sufficient emolument with it, that would pay them to accept, would be a "scrittura d'opera" for New York or London—and, in the absence of such a document, or piece of good fortune, the giving of lessons seems to offer the best alternative or substitute.

A cable dispatch, published in an American daily newspaper, just received here, declares that the extraordinary success of King Clark's voice teaching in Paris, and by which he earns a big income, is due to "hypnotism." The clipping, which follows, would tend to create mischief were it not so absurd, or even amusing. Here it is:

"PARIS, January 26.—A number of French singing teachers have joined in attacks, covert and overt, upon the singularly successful newcomer, King Clark, who in three years has attained such a position among both American and French pupils, that his income is said to be \$30,000 a year. He refuses more pupils than he accepts. His enemies accuse him of using hypnotic methods to acquire

young singers, who, he thinks, would be likely to bring him operatic fame.

"One amusing story industriously spread is that, having been invited to tea by a world famous woman teacher, he threw spells on four promising girl students and quietly annexed them. One of them he hopes to bring out very soon."

Clark's rivals in Paris furthermore argue that it is absurd for aspirants to leave home for Europe only to study under a home teacher. They add that he is turning art into business and affect to be waiting confidently to find that he has opened branches all over Europe for an American trust in musical training. Some cry aloud for a protective tariff against this foreign invasion of France's most productive artistic industry.

Now, then, what is to be done about it? That King Clark has been remarkably successful cannot be denied; that he has gained much money through his successful teaching is probably true—and why should not a successful man be compensated for his work, especially when performed so well as is Mr. Clark's training of the voice? As for turning "art into business," etc., and the outcry against an "American trust," and protection wanted against this "foreign invasion"—does it not all go to show that King Clark is really a very busy and successful teacher? And as for studying with a so-called "home" teacher—would American and other pupils seeking knowledge go to Clark for lessons and continue with him, if they were not getting the instruction they wanted? In short, is not a successful man or woman apt to excite jealousy or envy among others of the same profession?

The charge of "mesmerism" or "hypnotism" may easily be put at rest by stating that King Clark is a man of large build, with generous impulses, a sunny, winsome smile and pleasant, genial manner. You may be won and "taken in" by his frank and natural cordiality and then—you will be "hypnotized" for a certainty!

Paris harbors many Savage girls—girls charming and gifted with musical talent and excellent singing voices; girls who are, over here studying and aiming at high achievements for which they have been prepared by routine experience gained as members of the Savage Opera Company in America.

During the past week these young ladies, and their families here, have been grievously shocked by the sad news cabled over of the untimely death of a friend dear to all the company. Winfred Goff, a young and handsome baritone singer, for many years connected with the Henry W. Savage Opera Company, died in a Washington hospital of pneumonia. He was apparently between thirty-six and forty years of age, a man of sterling qualities and an excellent musician, whose kindly services were always greatly appreciated by Mr. Savage and by the different members of

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LONDON, February 20, 1907.

The directors of the German Opera Syndicate announce that owing to the continued indisposition of Ernest van Dyck, which prevents him from singing the principal tenor roles, and from undertaking his duties as general manager, they have been obliged to bring the season to a close a week earlier than was announced, so there will be no performances given this week.

The last performance of the winter season was the one last Saturday evening, when Nicolai's "Merry Wives of Windsor," which had not been heard in London for a long time, was given. Hugo Bryk was the conductor, Max Lohning the Falstaff. Others who were in the cast were Miss Fischer, Mrs. von Kraus Osborne, Mrs. Minnie Hast, Theodore Bertram, Wilhelm Jung, Franz Naval, Willy Birkenfeld Mr. Kromer and Mr. Memmler. The revival was of interest, the performance being good.

The beautiful music room at Mrs. Du Cros' residence was filled with a brilliant audience last Friday evening, the occasion being the performance of a little play, "Scene Dramatique," by Stephen Borde, music by Saint-Saëns. This little piece was in the capable hands of Mlle. Hincks and Albert Spalding. The acting of these two young people was more like professionals than amateurs. The part of Lola enabled Miss Hincks to do some clever acting, as well as to sing a brilliant song and to give a very beautiful Spanish dance, all of which she did with such success that both song and dance had to be repeated. Her voice is of a rich quality, has been admirably trained, and she sings with all the authority of a professional of experience. In her dance she used castanets and seemed to have the true Spanish feeling for graceful movements.

Mr. Spalding proved equally as clever an actor as he is a violinist. His French diction, for the play was given in French, was particularly spoken of as quite unusual—and it is said that the audience was a critical one, for there were many present whose native tongue was French, so they knew whereof they spoke.

The platform at the end of the music room was banked with evergreens and flowers to represent a garden in which the scene is supposed to take place; the costumes were correctly Spanish. Mrs. J. W. Spalding played the incidental music, and it all went off without a hitch of any sort.

After the play there were some songs by Gordon Cleather, whose singing of "Ständchen," Richard Strauss' "Jung Dieterich," Georg Henschel, and "Schumacherlied," Felix Weingartner, was most artistic. He was obliged to repeat the Weingartner number, and received many compliments upon his fine rendition of these German songs.

Some violin solos by Albert Spalding, his last one being Schubert's "Bee" which he gave in response to reiterated requests, were played with all the seriousness, dignity and beauty of tone for which this young violinist is now so well known. His playing elicited warmest praise from all and that it was highly appreciated by one person present may be learned from the fact that this gentleman

offered to lend him a very fine Stradivarius violin for an indefinite period, and this violin Mr. Spalding has taken over to Paris with him, where he has gone for a few weeks, until further engagements in England require his return to London.

The evening was really quite perfect, artistically, everything was so well done, there was not a flaw in acting, singing or playing. But then everything that Mrs. Du Cros is responsible for in the way of entertaining is done on a high artistic plane, below which she will not consent to descend. Mrs. Du Cros, by the way, was a great favorite in musical and social circles in New York and New Orleans some years ago, when she bore the name of Mrs. Pemberton Hincks.

In the presence of the King and the Prince of Wales, the Royal Amateur Orchestral Society gave their second smoking concert of the winter in Queen's Hall last Wednes-



ALBERT SPALDING.

day evening. The Marquis de Serval, Count Monsdorff, Lord Redesdale, Lord Farquhar, Lord Bridport, Sir Hubert Parry, Sir John Fisher, the Lord Mayor and Mr. Nansen were others who were in the audience. Nicolai's overture to "The Merry Wives of Windsor" opened the concert after the National Anthem had been sung, and

later Godard's suite, "Scenes Poétiques," played by the society at their last concert, was given. Sir A. Mackenzie conducted his own "Britannia" overture. The soloists were Mme. Adams, who sang the "Jewel Song" from "Faust"; Edith Miller, who was heard in two of Ambroise Thomas' songs, "Connais tu le Pays" and the gavotte from "Mignon," which she sang with much spirit, her contralto voice being heard to great advantage; Albert Spalding was the third soloist, his chief solo being the two final movements from Bruch's concerto in G minor. His second group was composed of two short pieces by Schumann and Schubert, and in all his work he showed the artistic qualities now so well known to London audiences. F. A. Sewell was the conductor.

For their Ash Wednesday concert the Royal Choral Society was wont for some years to give Gounod's oratorio, "The Redemption," but now all that has changed and Elgar's "Dream of Gerontius" holds the strong position formerly occupied by the Gounod work. Last Wednesday evening, at Royal Albert Hall, Newman's "Dream" with Elgar's setting was given an interesting performance, two of the singers being new to that big hall, Edith Miller, a Canadian, and Gervase Elwes, who is not new to the part of Gerontius, for it must be nearly forty times now that he has sung that role, but not with the Royal Choral Society. Miss Miller was in fine voice and sang uncommonly well as the Angel. Of Mr. Elwes it is hardly necessary to say more than that he has made the part entirely his own and sings it with conviction and authority. The chorus was specially to be commended for their work. Sir Frederick Bridge conducted, the work being given with the full original text.

At the next concert of the Royal Choral Society, Edith Miller is to be one of the soloists. Her work during the past week with this society, as well as with the Royal Amateur Orchestral Society, has made many friends for her among musicians and public. The work in which she will be heard next is Elgar's "Kingdom."

The "Grand" opera season is to open at Covent Garden on April 25, two cycles of "The Ring" being announced for the beginning of the season.

Charles W. Clark came over from Paris the other day to sing at the fifth of the London Ballad Concerts. He was only in London one day, having to rush back to Paris for pressing engagements. His three numbers were Massenet's "Vision Fugitive," Amy Woodforde-Finden's "Jehlem Boat Song," and Mendelssohn's "I'm a Roamer." These were sung with all Mr. Clark's fine technic and interpretation, his rendering of the "Vision Fugitive" being especially enjoyed. From a trifling circumstance the inference was drawn that Mr. Clark may be heard in his own recital again in London during the "season." He is to come over some time in March to sing at another concert.

There was a long list of soloists at the London Ballad Concert. Mme. Crossley, who sang Frances Allister's "Like as the Hart" and other songs, Plunket Greene, Edith Evans, Harry Dearth, Amy Castles, Mildred Jones, Vera Cockburn, who recited, John Harrison and the Westminster Singers all appearing. Richard Buhlig was the pianist, Chopin's scherzo in C sharp minor being the work selected. Samuel Liddle and F. A. Sewell were the accompanists, as usual at these concerts.

Owing to the sudden indisposition of Mme. Langley, the concert of the "Twelve O'Clocks" last week was shorn of much that was down on the program. The expected performance of Faure's quartet was postponed; in fact, the whole program was changed. Mme. Brema sang Schumann's "Frauen-Liebe und Leben"; several solos were played, as well as Schumann's "Variations" for two pianos.

In his fourth recital last week Gottfried Galston included in his program the variations on a theme by Bach and the

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fantasia and fugue on the subject B-A-C-H, both originally composed for the organ. They were followed by a set of pieces entitled "Annees de pelerinage," a new arrangement by Busoni of the "Mephisto" valse, and a fantasia on "Lucrezia Borgia."

At Leighton House, the Kruse Quartet were heard in a fine program last week. The program opened with Beethoven's strong quartet, and closed with the B flat quartet of Brahms. The Quartet is well known for their fine playing, the concert the other day being a further proof of their earnest and sympathetic work. Doris Simpson sang a group of songs.

Edward Ramsay, a vocalist who has studied with Jean de Reszke and Murray Davey, gave his first recital last week at Steinway Hall. His choice of songs was much to be commended, including as it did six by Brahms, four by Schumann, songs by Lalo, Borodini, Fauré, Bourgault-Ducoudray and others. Four new songs by Mr. Davey were also introduced. Evelyn Suart assisted, her fine playing of Scarlatti's study in C and Chopin's nocturne in D flat calling forth much applause.

As mentioned last week, Blanche Marchesi sang two of Charles Willeby's songs at Brighton the other day—"Crossing the Bar" and "Baby Clover." Now comes a letter from Brighton saying that at the recital there, given by Pachmann and Mme. Marchesi, "Baby Clover" literally secured an ovation and "brought down the house." It is full of charm, it is poetical, this little song, and makes a success wherever heard.

One of the young singers who is doing good work, and whose time is always fully occupied, is Perceval Allen, who last week sang Beethoven's Mass in D before the Choral Society of Birmingham. This work is difficult, as all know who have ever studied it, and it chanced that Miss Allen had never learned it. So when she was asked at the last moment to take the place of the soprano, suddenly taken ill, there was a new work to be learned, and only one day to study it in, for the concert took place on Thursday and it was the day previous that Miss Allen accepted the engagement. Under the circumstances it might have been thought that allowance would have to be made for mistakes, etc., but the fact is that Miss Allen sang the music without errors or slips of any kind, and received a great ovation for her splendid work. Miss Allen's voice is of a beautiful quality, she has had fine training, has achieved success; in fact, has "arrived." Her singing of Elizabeth's "Greeting" in the second part of the Birmingham program was also a

great success, her brilliant rendering of the Wagner music being specially commented upon.

Miss Allen is engaged for a music festival to be given at Capetown, South Africa, in July, after which she will sing in a number of concerts in that far off land before returning to England early in August.

At the court dinner given by the Worshipful Company of Musicians at Stationer's Hall, last week, Horatio Connell sang four songs by Hubert Bath, the cycle being called "Songs of Love and War," entitled respectively, "Love's Fulfillment," "Love by the Stream," "Longing," and "Viking's War Song." Mr. Connell was congratulated by all present for his singing, and Mr. Bath, who accompanied, also came in for his share of the congratulations, those present agreeing that the composer was fortunate in having Mr. Connell interpret them. This is the first time they have been sung at a public function, but Mr. Connell sang them again with the Audrey Chapman Orchestra on Saturday evening, their first orchestral representation. Among those present at the dinner were Sir Edw. Letchworth, Col. J. H. C. Harrison, C. Rube, J. S. Killeck and Sir Herbert Marshall.

The soloists at the last Broadwood concert were Mary Munchhoff and Leonard Merrick, the latter playing Purcell's suite in D minor and Beethoven's sonata in D.

The "only recital" of the season by Emil Sauer was the one at Queen's Hall last week, when a large audience was present. The program was largely devoted to Chopin; Liszt's "Mazeppa" and Mr. Sauer's own "Tarantelle Fantastique" also being given.

Last Tuesday seemed given over to pianists, for in addition to the recital by Mr. Sauer, Leonard Borwick gave the first of his series of classical recitals at Aeolian Hall. He opened his program with his own piano arrangement of Bach's organ fantasia in G, an arrangement that was scholarly and beautiful; so thoroughly appreciated by the audience that its repetition was demanded, and was granted later in the concert. Two sonatas, Brahms in F minor and Beethoven in C minor, completed the program, Mr. Borwick's playing charming the audience to a great degree of enthusiasm.

A third pianist of that day was Jacques Pintel, the winner of a prize at the Paris Conservatoire, this being his second appearance in London. He gave interesting readings of Schumann's fantasia and toccata, and included in his program three preludes of his own composition that were of a decidedly original character.

Sunday concerts were given as usual. There was the one at Albert Hall with Clothilde Kleberg, pianist; Edna Thornton, vocalist, and the London Symphony Orchestra. At Queen's Hall the orchestra of that name gave the usual Sunday afternoon concert, with Lloyd Chandos, vocalist, assisting. The National Sunday League occupied Queen's Hall in the evening with Marie Hall, Caroline Hatchard, Mildred Jones, J. F. McCormack, Harry Dearth, Gordon Travis and Irene Scharrar to assist. At the London Pavilion, Julian Clifford's Orchestra was heard, with Blanche Marchesi as vocalist.

At the two extra Symphony concerts of the Queen's Hall Orchestra, to be given March 16 and April 18, respectively, the soloist at the first one will be Richard Buhlig, pianist and at the second Kreisler will play.

There was much good music at Mrs. Fay's last Tuesday, when Sig. Lecomte sang a number of French and Italian songs, and at the special request of many present the Pagliacci aria. This he sang admirably and received many compliments afterwards. It was interesting to hear one of Signor Rotoli's songs, a composer little known here, if at all. When Signor Lecomte was in America he spent some time in Boston, where he made the acquaintance of Signor Rotoli, and learned to know and like much that he wrote.

Tora Hwass, the Court pianist, at Stockholm, Sweden, played four solos most charmingly; her touch is delicate, while her technic is brilliant. She was warmly applauded. She has just returned from Sweden, where she was commanded several times to play for the King, and was also the pianist, upon two occasions, for the English princess, now Princess Gustavus Adolphus, who was enthusiastic in thanks and praise of this talented artist.

There were many interesting people present at this "At Home," Miss Grainger-Kerr, Mr. and Mrs. Bertram Shapleigh, Mignon Palmer, Ethel Weatherley, Miss Cowdell, the composer; Mme. Guy d'Hardelot, Mrs. Fox, Mrs. Griffin, Mrs. Bowen and her daughter Ethel, Mrs. Ashford, Mrs. Keith being among the interested and interesting visitors.

Ethel Bowen told some amusing stories, and Muriel Matters recited.

Under the direction of C. J. Phillips, the Cheltenham Philharmonic Society produced "Lohengrin," in concert form, on the evening of February 6. The principals were Stella Robinson, Mme. Verrinder, Alfred Heather, George Uttley, Ernest Davies, Horatio Connell. Mr. Connell sang the part of the King, and was said to be "admirable as Henry the Fowler, declaiming with kingly emphasis the solos of the royal arbiter of the destinies of Brabant and rising with power and dignity to the demands of the great appeal for aid against the Magyars." The whole performance was an admirable one, reflecting credit upon artists, chorus and conductor.

Illustrating his lecture with songs in English, French, German, Dutch and modern Greek, Walter Ford interested his hearers at Leighton House last week, when he spoke about folk music. He described the structural basis on which so many folk melodies are formed, illustrating profusely. An interesting statement was that numerous examples of the melodic structure of the old folksong were to be found in modern Greece. The recital was remarkably interesting in every way.

The Worshipful Company of Musicians is promoting a festival to be devoted to the music of Orlando Gibbons, to take place in Westminster Abbey, on June 5, the anniversary of Gibbons' death, in 1625.

Under the patronage of Princess Henry of Pless, the Duchess of Marlborough, the Marchioness of Dufferin, Lady Strachey, Mrs. Ronald and Dr. Cummings, an evening concert will be given by Marguerite de Forest Ander-

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# BISPHAM

son about the middle of March. The program will include new songs by D. Elliot (Margaret Meredith), which will be sung by Ada Crossley.

Every seat was occupied last Saturday afternoon at Queen's Hall, when the Queen's Hall Symphony Orchestra, conducted by Henry Wood, gave a concert. Beethoven's symphony, in C minor, and Mendelssohn's violin concerto were on the program; there was the andante from Mozart's "Cassation," No. 1, in G. Sir Charles Stanford conducted the performance of his "Second Irish Rhapsody," and Kreisler was the soloist. He played the violin part in the Mendelssohn concerto, and was afterwards heard in two pieces for violin and orchestra, "La Zambra" and "Tango," by Arbos, who conducted them. Kreisler was overwhelmed with applause and he had to come forward repeatedly to bow his thanks. After the "Arbos" numbers, both composers and violinist were recalled many times.

There was a large audience in Steinway Hall for the second chamber concert of the series given by James Henry Peter, last Saturday. The Rheinberger quartet, in E flat, opened the program, being interpreted by Mr. Peter, piano; Irene Penso, violin; Ernest Yonge, viola, and Paul Ludwig, cello. Later, Mr. Ludwig and Miss Penso were heard in solos. The vocalist was May Currie, and Mme. Fraser Henry played the accompaniments.

De Pachmann's Chopin recital, at the Crystal Palace, was a delight to all who were present. His reading of the "Funeral March" in the sonata, with which he opened his program, held the audience spellbound. Such was the enthusiasm, that at the conclusion of the program Mr. de Pachmann was obliged to give four pieces in succession as encores.

Johannes Wolff, who has left England for a tour in Sweden, Denmark and Norway, will go to Russia, where he is to be the guest of the Emperor. He is to appear at Queen's Hall with the Philharmonic Society, on March 13, when he will play the violin concerto of Christian Sinding, under the composer's direction.

The tenth concert of the Reading Philharmonic Society and the twenty-fifth year of the Reading Orpheus Society, will be celebrated by a two days' festival some time in April. Sullivan's "Golden Legend," Parry's cantata,

"De Profundis," Sandford's "Elegiac Ode," and the organ concerto by the conductor of the society, Dr. F. J. Read, will be given. On the last evening there will be a miscellaneous concert of vocal and instrumental music.

It is rumored that a new opera is now being written on the subject of Kingsley's "Westward Ho!", the book being by E. F. Benson, the novelist, the music by P. Napier Miles. It is also said that Landon Ronald is writing an opera. The English opera season which is to take place in Covent Garden at the close of the year, may introduce some new works possibly.

Mischa Elman was the bright, particular star at the London Symphony Orchestra's concert on Monday evening, playing, in the first part of the program, a Brahms concerto for violin. Later in the evening Mackenzie's violin suite was, for the first time in public, given a performance, with Mischa Elman as the soloist. There are four movements in this suite which Elman played with his usual skill. There were many recalls for the young violinist after both his numbers.

Under the patronage of Queen Alexandra, a recital is to be given by Herman Sandby, Danish violoncellist, next Monday evening.

The next Chappell ballad concert presents an array of names that should make the program interesting. Vocalists seem to be in the majority but Kreisler will play some solos, violin of course, and York Bowen is to be the pianist.

At Edinburgh, Scotland, there have been a number of important musical events recently. The tenth of Messrs. Paterson's orchestral concerts was conducted by Dr. Richter. The program was entirely of modern music, including two works specially connected with Dr. Richter's name, that is the F major symphony of Brahms, which was first produced by him in Vienna in 1883, and the overture to "Die Meistersinger," the opera, in the production of which he assisted Wagner. Strauss's "Till Eulenspiegel," Berlioz's "Carnaval Roman" overture, and Liszt's "Twelfth Rhapsody" completed the program, the brilliancy of the performance rousing the audience to the greatest enthusiasm.

A successful ballad concert at Edinburgh, George McCrae, M. P., acting as chairman, and making a few in-

troductory remarks about the charity to be benefited, was given about ten days since, when the program was long, varied and interesting. Zelie de Lussan was one of the vocalists, singing several operatic arias, including the "Styrienne" from "Mignon," and the "Habanera" from "Carmen." In response to demands from the audience, Mme. de Lussan accorded several "extra" numbers. Annie Grey sang some Scotch ballads, accompanying herself on a quaint Highland harp, in one of them. Miss J. Scott gave songs by Gumbert and Chaminate, Anderson Nicol and Robert Radford also sang. William Henley was heard in violin solos, and Martin Hobkirk was the accompanist for the soloists.

The third of Mrs. Kennedy Fraser's lecture recitals took place a week ago in Edinburgh, the subject being "A Visit to the Outer Hebrides," and "Celtic Music." She gave a picturesque account of her visit to the Island of Erisay, and described the daily life and surroundings of the inhabitants, which have led to the development of the peculiar qualities in their music. Assisted by her sister, Margaret Kennedy, a number of the quaint folksongs were heard which she had collected from the lips of the people themselves. Erisay furnished a "Lullaby," "Waulking Song," "Drinking Song," and the milking song, "Oran Buiale," while from Mull, Skye, Islay and Lewis came others, alike original.

Glasgow has also been having some interesting music, although it has been said that recitals are not popular there. Be that as it may, last week Emil Sauer gave a recital in the Queen's Rooms, when the hall was crowded to the doors. The program included a Beethoven sonata, pieces by Mendelssohn, Schumann and Brahms, a Chopin group, two pieces by the pianist himself, and Liszt's "Don Juan," also a modernized transcription of a W. F. Bach concerto.

The Glasgow Choral Union selected for its fourth and last performance of the season "Lohengrin," in concert form, and one of the largest audiences of the year was present. The Elsa and Lohengrin were Mme. Russell and Wilson Pembroke. Joseph Bradley conducted.

A. T. KING.

#### Music of the Week.

MONDAY.

London Symphony Concert, Queen's Hall.

TUESDAY.

Madame Menzies's vocal recital, Nora Clench Quartet, Cecile Brani's concert, Elinor Lloyd's piano recital.

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## WEDNESDAY.

Twelve O'clock concert, Royal Academy of Music students' chamber concert, Queen's Hall; Leonard Borwick's piano recital, Aeolian Hall; Fritz Kreisler's recital, Leighton House.

## THURSDAY.

Gottfried Galston's piano recital, Arthur Newstead's piano recital, T. J. Crawford's concert, Aeolian Hall.

## FRIDAY.

Alice Clifton's vocal recital, Walter Ford's concert lecture, Leighton House; Theo. Lierhammer's song recital, Aeolian Hall; Alan MacWhirter's song recital, Steinway Hall.

## SATURDAY.

Frederick Lamond's piano récital, Mark Hambourg's recital.

## SUNDAY.

Queen's Hall Orchestra, Royal Albert Hall; London Symphony Orchestra, Queen's Hall; Concert Club.

## Theodore Bohlmann Musica.

An interesting afternoon musicale was given at the home of Mr. and Mrs. Theodor Bohlmann, Berlin, W. Prager Strasse, 21, Sunday, February 3. The assisting artists were as follows:

First violin, Wm. Kritch, Ernest Schauss; second violins, Ella Anderson, Max Glause; viola, Erich Schrötter; 'cellos, Dorothy Passmore, Frederick Mayer; double bass, Paul Planet; clarinet, Paul Uhrlisch; bassoon, Richard Geissler; French horn, Richard Harder; trumpet, Max Harz; piano, Mr. and Mrs. Bohlmann; conductor, Theodor Bohlmann.

## PROGRAM.

Wedding March, in E flat major, for Clarinet, Bassoon, French Horn, Trumpet, Violins, Viola, Violoncello, Double Bass and Piano .....	Theodor Bohlmann
Sonata, D major, for two Pianos.....	Mozart
Andante and Variations, for two Pianos, two 'Cellos and French Horn .....	Schumann
Etude, op. 25, No. 12, C minor.....	Chopin
Etude, op. 10, No. 3, E major.....	Chopin
Impromptu, op. 36, F sharp major.....	Chopin
Tarantelle, op. 43, A flat major.....	Chopin
	Mr. Bohlmann.

The "Wedding March" was written about a year ago for a former pupil in Cincinnati, at whose marriage ceremony it had its first and only hearing in America. The Schumann "Andante and Variations," arranged for two pianos alone, is well known, but in this original form, which is more elaborate, containing variations not given to the two piano arrangements, it has so far been performed only by Mr. and Mrs. Schumann and Mr. and Mrs. Bohlmann. As long as Clara Schumann lived she did not allow it to be published, but kept to herself the privilege of playing it. The first year after her death Mr. and Mrs. Bohlmann performed it in Cincinnati, thus giving to their audience what had not been given to Berlin, for last Sunday's performance was the first for Berlin even. One variation of a funeral march character is immediately followed by a quotation from the well known cycle, "Woman's Love and Life," which seems a musical translation of the poet's wish to have a copy of his songs put into his grave, as expressed in a poem of Heine.

## Albert Rosenthal's Success.

The following is a criticism on the admirable playing of Albert Rosenthal in a sacred concert at the Garinsais-kirche of St. Elizabeth in Danzig:

"Albert Rosenthal contributed two 'cello soli, which he rendered with his usual beauty of style and purity of tone and showed himself a real master of his instrument."

"The public was enthusiastic and rewarded him with great applause."—Danziger Allgemeine Zeitung, December 15, 1906.

## Edmond Monod's Geneva Recital.

The young French pianist, Edmond Monod, who, after a six years' residence in Berlin as assistant to Mme. Stepanoff, settled in Geneva last summer, recently gave a concert in that city with brilliant success. This is what the critics have to say of him:

Edmond Monod, a pianist who lately settled in Geneva has just given in the Conservatory Hall a concert which drew a very numerous audience. Edmond Monod, who is, as we believe, a pupil of Leschetizky in Vienna, is an artist of great merit who joins brilliant qualities both as a virtuoso, and as a musician. His clear technic and his always exact playing were perfectly adapted to the beautiful fugue in G minor by Bach, the charming "Sicilienne" of the same composer, and the andante with the lovely variations by Haydn. The interpretation of these three pieces was irreproachable. Mr. Monod played also with a beautiful style and feeling, the novelette, op. 21, No. 8, by Schumann, and later rendered in the most brilliant way the barcarolle of Rubinstein, op. 50, No. 3. It seemed on the contrary that Chopin did not suit Mr. Monod's temperament quite as well; abandon and fantasy were somewhat lacking in those pieces. This most interesting program was completed by an intermezzo and a ballad by Brahms, "an ruisseau"; a charming piece by Schütt, a melody by Paderewski and variations by Amani. The audience gave the warmest reception to M. Monod, who must be satisfied with his first appearance before the Genevan public.—Tribune de Genève, January 19, 1907.

We had already heard this pianist a few years ago at a recital in the Athénée Hall; he since settled in our town, especially as a teacher. At his concert in the Conservatory Hall on Friday he produced on us a much deeper impression than at his first concert. It is not the virtuoso side which strikes most in this artist, although he possesses a well developed technic. The attention is drawn more by his qualities of artistic style and refined musical intelligence, and by his beautiful touch. Among his best renderings were his own transcription of an organ fugue in G minor by Bach and a "Sicilienne" by the same. The clear and exact playing of the artist was highly appreciated by the audience in these pieces, as well as in the andante and variations by Haydn, which was played with subtle delicacy. A Chopin series showed also a right generation of the style of this master, and gave Mr. Monod many opportunities of displaying the refinement of his touch. The novelette, op. 21, No. 8, of Schumann, was well rendered, the five pieces by Brahms not so perfect in the interpretation. An agreeable succession of "pièces de genre," by Rubinstein, Schütt, Paderewski, Amani, closed this very successful concert, which was attended by a great audience.—Journal de Genève, January 22, 1907.

Edmond Monod, who lately settled here for teaching purposes, gave with success his first recital yesterday evening. As he does not pretend to be chiefly a virtuoso, he chose a program which was essentially made up of agreeable, well sounding music. The piano rendition was very good, and Mr. Monod understands how to let the instrument sing and how to bring out all important voices. His pretty touch, his refined style, his science of pedaling, his serious musicianship produced a most excellent impression.

The novelette, op. 21, No. 8, by Schumann, which was inspired to the composer by his bride, and in which he tells us with his exuberant, characteristic sincerity of his joy and sorrow as a lover, is a work which takes hold of the hearer and keeps his attention awake, although it lacks plastic beauty, being made up of little pieces sewed together, as it often occurs with Schumann. Mr. Monod was very successful in dividing light and shade, and in playing it with just the right expression. The pretty andante of Haydn was very gracefully interpreted; a beautiful organ fugue in G minor, by Bach, the pianist's own transcription, was read in a powerful and noble way, the "Sicilienne" with subtle refinement of touch.

Mr. Monod is a colorist, consequently a good Chopin player; the impromptu, ballad, nocturne and polonaise sounded beautifully. The charming intermezzo by Brahms and the powerful ballad by the same, were played as they deserve it, on account of the lyric temperament of the artist. The end of the program was unhappily filled up by rather banal though well sounding pieces, among which a graceful "an ruisseau," by Schütt, and a study by the same, played as an encore, deserve special mention. The great talent of M. Monod assures him a full success in our town.—La Suisse, January 19, 1907.

## Margaret Melville's Vienna Success.

Margaret Melville, the young American composer-pianist, achieved a splendid success in Vienna recently, when she appeared as soloist at the two annual orchestral concerts given by the Vienna Concert Verein. She played the Bach

concerto with orchestra after only three days' notice and was enthusiastically applauded for her purity of style and delivery and her musical interpretation. Her recent piano recital in Vienna was also a huge success. She played on this occasion the same program as that in which she was heard in Berlin on December 20, which comprised the great Beethoven C minor sonata, op. 111; the Brahms ballade, op. 10, and rhapsody, op. 79; Schumann's "Davidusbündertänze" and the B minor scherzo and several smaller numbers by Chopin. Both press and public were extremely enthusiastic and the young artist has been persuaded to give a second recital, when she will play a program made up exclusively of her own compositions.

## Elsa von Grave-Jonas' Berlin Success.

Following excerpts from the Berlin newspapers confirm the brilliant success achieved in that city by Elsa von Grave-Jonas, the handsome and talented young pianist, whose debut in Berlin won for her a pronounced artistic success:

Her performance was most remarkable, especially as regards her technic, which is masterful in its virtuosity and surety. The whole manner of rendering brought the "virtuoso" element of the concert giver well to the fore, but in her performance of the Liszt concerto she gave evidence of possessing not only virtuoso power and temperament but also musical intelligence and warmth of feeling.—Berliner Börsen-Courier, February 1, 1907.

The pianist, Elsa von Grave-Jonas, was heard on the 31st of January in Beethoven Saal with the assistance of the Philharmonic Orchestra under the leadership of Scharner. The artist played with fine conception and with imposing technic.—National Zeitung, February 3, 1907.

Elsa von Grave-Jonas possesses a brilliant and accurate technic, her touch is finely built and her performance gives evidence of musical feeling.—Berliner Börsen-Zeitung, February 3, 1907.

The interpretation of the Tchaikowsky concerto made a most favorable impression and showed beyond peradventure that the pianist can also display warm musical feeling. She gave besides most enjoyable proofs of her ability in the fantaisie and Hungarian themes of Liszt with which the program closed.—Deutsches Reichs-anzeiger, February 3, 1907.

## Miss Cheatham and Miss Funk Sang for Puccini.

Before sailing for Europe last week, Puccini had one of his profoundest wishes gratified. The composer had frequently expressed a desire to hear some American music, especially the negro folksongs, interpreted by an American. Accordingly, Mrs. William T. Bull, the friend and patron of many artists, arranged an impromptu musical scale at her residence, 35 West Thirty-fifth street, for Sunday evening, February 24. Kitty Cheatham, probably the best interpreter of negro melodies, was invited to sing for the pleasure and instruction of the visiting composer. In order to show Puccini what some American composers had accomplished in the way of art songs, Mrs. Bull also asked Irene Armstrong Funk, an artistic pupil of Isidore Luckstone, to sing a group of songs by Chadwick, Nevin and Parker, for which her teacher played beautiful accompaniments.

Miss Cheatham introduced her numbers to the guests, some of them by the way not understanding English, by making a graceful address in French, in which she described the character of the old negro folk melodies, some of which she first heard in her childhood days down South. It should be said here, however, that Miss Cheatham did not inflict any "coon" songs on her audience, as one silly report in a daily paper stated. Puccini was evidently greatly impressed with Miss Cheatham's charming delineations. Besides the distinguished guests of honor, Caruso, Sembrich, Donald, Scotti, Campanini, Saforoff, Ancona, Madame Gilibert, were among those who enjoyed hearing Miss Cheatham and Miss Funk.

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## MUSICAL EDUCATION.

### The Training Schools.

Another feature of both the New York Training Schools is well equipped laboratories and assembly rooms. More is being made of these privileges season by season.

Assembly room work in both is extremely interesting from many points of view. In the Manhattan school it is directed by the music head or special music teacher, Charlotte E. Richardson. (See last week.) The room is a good one, formed from class rooms, light, with musical suggestion in furnishing. Tone enunciation, interest and attention show good leadership. On one occasion, the accompanist, one of the school girls, being absent, another one, Miss Crosby, took her place at the piano. The books in use have the same refined musical characteristics as before noticed, also fine, practical technical exercises, interspersed with the best musical composition, and poetic thought. "Praise the Lord" was sung to the Austrian hymn by Haydn. "While You Sleep," by Hadley, Barnby's "Alleluia," and selections by Gade, Orlando Lassus, Mendelssohn, and Franz were other numbers. The names of Clayton Johns, Arthur Foote, W. W. Gilchrist, Nicholas Douty, Arthur Whiting, W. H. Neidlinger, Arthur Farwell, G. W. Chadwick, P. A. Schnecker, Henry Waller, Arthur Johnson, Jessie L. Gaynor, Victor Harris, J. B. Dykes, Henry Carey, H. W. Baker, Bruno Oscar Klein, Edgar Stillman Kelley, Von Sternberg, Henry Holden Huss, Horatio Parker, Wilson G. Smith, Van der Stucken, Margaret Lang, mingled with the old masters and those of modern Europe, show the tendency to utilize home gift. This last feature, indicating the welding of national values, creative and educative, is specially significative.

The classroom work was a lesson on intervals. Miss Richardson is the first music teacher in the schools who was heard to suggest the possibility and pleasure of following up sight reading at home. Being play, rather than work, it was suggested that the short music hour could be vastly aided by the coming together of groups to practice this delightful accomplishment or to master the indications in the school books. Groups were invited to use leisure

moments thus in the school music room. Such suggestion, indeed, shows a music teacher on the right path. Thirty willing girls were drilled upon such intervals as the following, the drill being largely individual: Octave down, minor third up, minor third down, major second down, up, major third up, perfect fifth down, minor second up, diminished fifth up, perfect fourth up, minor sixth up, perfect fourth down, major second down, minor third down, diminished fifth up, augmented fourth up, diminished third down, minor seventh down. These most difficult intervals were quite successfully handled. The teacher dwelt upon the necessity for making "boon companions" of all the intervals, so as to have neither fear nor hesitation when meeting them. She said that when she met girls on the trolley or street, she inwardly wondered how they would respond if suddenly called upon to give such tones. Better yet, she showed why they were of value and absolutely necessary to efficiency as musicians. She showed up the thin superficiality of "rote musicians" ignorant of music knowledge, and of the influence these girls as future teachers were to have upon the next generation of American musicians. Here indeed is hopeful record from the public schools.

Next a blackboard carefully prepared full of test work was turned to view. There was no "Now let us see what we shall do next," "What do you feel like doing this morning?" or "Does it not wish to learn these horrid old intervals? Well, then, it shan't—there, there!" None of that nonsense. The class book was open. Individually and collectively these young ladies were put through a knowledge-getting, without which they could not secure State permission to become "music teachers." The intense and evident pleasure in the drill showed the possibility of delight in doing valuable work in music, instead of vapid, silly and foolish passing of time. The board held perfect primes in major, perfect fifths, major seconds, major sixths, minor thirds, minor sevenths, augmented fourths, diminished fifths, mingled with all the other intervals. This was followed by search in the books for corresponding features, dictation, criticism of each other's work, tone making,

breathing, and a period of charming song singing, followed by work in primers, such as should later be used with children of different grades. But a few moments were used in each feature, not a second was lost, pressure was made to be felt, but accuracy was demanded.

A permanent ladder representing all the scales and keys subjoined to a regular staff form were referred to constantly. Definitions were not made to waste time, nor the stupid writing of empty words into books. Statements as to results were spontaneous result of knowledge first acquired, good English was the only demand. Every illustration made on the board by a pupil was "labeled," as means to accuracy, pupils were shown how best to measure mentally, and how to show this to other pupils, and there was some drill upon this. Minor scales were made and sung and the advantage of this knowledge indicated. The tone of the girls even in difficulty and surprise was sweet and well rounded. The necessity for clear enunciation in dealing with foreigners was spoken of. A bulletin of announcement of concert events in the city occupied another part of the board. These bulletins are copied and taken home. All encouragement is given everywhere to the hearing of good music and shutting out of the vulgar and cheap.

Here is a small sample of the new fundamental musical education facing our people. Here are 500 student teachers passing consecutively, year by year, through such preparation, each to have charge of classes of from 30 to 50 children a day each term, year by year, or as special teachers from 500 to 1,400 children each. Imagine the circle of advancement that is constantly widening. And this is but one training school. Account of the Brooklyn Training School next week. Let it be distinctly borne in mind that these two schools for training music teachers are part and parcel of the public school system, under care and supervision of the State, sustained by its taxes, and taught by its chosen teachers, themselves previously properly prepared by the State. The dignity and safety as well as value thus coming into musical instruction, must be regarded with satisfaction and gratitude by all true lovers of music and of people.

### Private Schools and Colleges.

Washington, D. C., has many qualities recommending it as an educational center. Strange to say, while the capital cannot claim to be a musical city (not yet pos-



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sessing that most primitive of indications, a music hall), its private schools have more than usual interest in the art, and make its instruction a feature, more or less extended, of their courses of study. Among those in the vanguard in this respect may be mentioned:

The National Park or Forest Glen Seminary, having a large corps of instructors in music, large classes, recitals, lectures, etc.; the National Cathedral School of St. Albans, where Miss Stark is head of the department in piano, Anton Kaspar in violin, and where many able professors have been known. The previous directors of this school, now established in New York, are deeply imbued with music fervor and appreciation. The Bristol School, of which the head, Miss Bristol, once instructor at the National Park, is a strong music lover; the Fairmount School, noted for its recitals and the earnestness of its professors; the Madeira School, well equipped; the Hamilton Institute; Mrs. Smallwood's Seminary, and the Florence, both near S street; Mt. Vernon Seminary, where Mrs. Oscar Gareissen is professor of expression; the Gunston, in new quarters, with fine recital hall; the Baker School, near Twenty-second street; the Eastman School, where Mary A Cryder has charge of the vocal music; Chevy Chase, where A. L. Manchester was professor, his wife a student; the Academy of the Holy Cross, where Sister Pascavi is a rare leader in music work; School of the Visitation and the Georgetown College; the Stuart School; the Thompson Seminary, occupying the site of the old Gunston, on Thomas Circle; the Laie Phillips School, on Connecticut avenue; Belcourt Seminary, Washington College, and there are others, no doubt. The tendency in all these schools is toward strengthened and extended procedures in the line of musical education.

#### Educational Notes.

One indication of the growth of music, educationally, in private schools is the extension of bureaus in large cities for furnishing capable music instructors to such institutions. It is being borne in upon public attention that every one who can sing and play is not necessarily a good teacher. The category is becoming established in the public school work by Normal Schools' examination license, etc. The private schools must rely, for the most part, upon reputation, personal knowledge or the guidance of others, and pure chance. Bureaus headed by people peculiarly constituted for this important work, possessing with other things a conscience and respect for the ethics of decent living and growing, are in great demand. Some already exist.

Through knowledge of her high standard in these latter respects, coupled with musical knowledge, managing experience, acquaintance with the languages, and with the best foreign musicians, and having known educational success, Mary A. Cryder, of Washington, D. C., has had pressure brought to bear upon her to induce her to come to New York and unite such a department with her other

lines of work here. Should such step be considered by Miss Cryder she may be assured in advance of the hearty welcome of all who know her and the needs of the situation.



Maria von Unschuld, head of the University of Music in Washington, has been in New York with four of her piano pupils, who by reason of their exceptional attractiveness as piano students, were regularly engaged in recital here by several important families. This is certainly a great compliment for Miss von Unschuld, but no more than she merits as a piano teacher.



Charles Klein's "Music Master" offers truthful illustration of some of the weaknesses of private music teaching. The "lesson hour" held family counsels, and discussions, visits, talks on love, family relations, pasts, presents, and futures, and bad playing and correction, instead of proper anticipation, start and continuance. The comparative length of the "lesson," clipped at both ends and in the middle by extraneous affairs of all types, is suggestive in its "everyday truth." The funny, false ideas of the pupils who came to be taught, listened to and sneered at by the professor, was another touch from life. If pupils had true ideas about work they could teach themselves. If all the time wasted in caviling over pupils' ignorance were spent in guiding them into strength and knowledge we would have more capable musicians.



Mount Holyoke College for Women, at South Hadley, Mass., deserves mention as an educational institution which has of late years pushed music into the foreground of valuable instructions. Great credit for this is due William C. Hammond, who had music made part of the college curriculum, and has since demonstrated the wisdom of such a course. Mr. Hammond is an organist, having all the impersonal fervor and artistic dignity of that special class of musicians. He has a girls' choir of 100, members of the college, who have become not only enthusiastic, but efficient, under his training. His own choir from a Holyoke church is frequently brought to unite with the college choir. In such case Mr. Hammond conducts the latter behind him in a gallery, the former before him, usually an orchestra and pianist, playing meanwhile his organ, and all without baton, music stand position, or a jar in the even beauty of the most dignified performances. This same efficiency has heretofore been remarked in case of Edmond Varilla, choirmaster at St. Thomas', Washington, D. C.



So great has been the satisfaction of educational authorities with the new conceptions of music offered by Creatore and his band, that the management is getting out a circular specially directed to educational interests. Creatore's music is educational in the highest degree to teachers as well as students, particularly in the matter

of phrasing. The immense possibility in phrasing, while maintaining rhythm and true musical conception, is a revelation to all. He makes the most distinct punctuation, which music students cannot too soon be made to realize. This is only one, but one of the most important lessons, which Creatore has to teach.



A big concert was given by Julia E. Crane at the Potsdam Normal Institute. The Normal Choral Club, assisted by a chorus of 100 children, participated. Clara Russell, Irma Rasmussen and Lillian Cummings were soloists. Gade's cantata, "Christmas Eve," was given, also numbers from "The Messiah," and by Neidlinger, Fisher, Holmes, Long, Granier, Manney, and many old melodies. Edith Austin and Richard Tunnicliffe were accompanists, Julia Crane conducting.



Spartanburg, S. C., has an able, conscientious and efficient school music teacher in the person of Caroline P. McMakin. Miss McMakin is a student of the New School of Normal Methods, having headquarters in Boston, with a Chicago branch. She is an ardent musician, endless student, and gives her life to musical education in the best sense. An active Woman's Music Club, in Spartanburg, has for president Mrs. S. Wilson.



A tone of earnestness pervades the thought of Edward B. Fleck, music director of the Utica Conservatory of Music, which suggests conscience and knowledge. He feels the lack of seriousness among American music students in general, the many distractions in their study lives, short hours of study, wishes and expectations of friends and relatives, etc. Results in his case, however, are showing to the people of that section the meaning of music, and the conservatory and Mr. Fleck are highly spoken of. Mr. Fleck is a professional pianist and music scholar.



Kate Chittenden is a New York musician who, from the very start, realized the importance of educational methods in music teaching. In a few years her admirable theories have blossomed into large fruitage. She is now vice president of the American Institute of Applied Music, where even special teachers of music, in and out of the schools, are adding to pedagogical efficiency. Edgar Silver is president of the institute.



There is demand for responsible and efficient bureaus for the care of teachers seeking positions. Charlotte Babcock, in Carnegie Hall, is a capable, wise and honorable woman, who is friend and counselor, as well as able agent in such case. The educational field in music work has a large part in her interest and sympathy. The Pratt Bureau, on Fifth avenue, is also active in these lines.

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An American violinist, whose star is rapidly ascending and shining more and more brightly in the European art heavens, is Theodor Spiering, who is a native of St. Louis, and whose musical activities have been hitherto confined largely to Chicago. Theodor Spiering's success in Europe has been pronounced, legitimate and far reaching. Connoisseurs proclaim him one of the greatest of living violinists. His recent triumphs in London and Berlin have been chronicled in these columns, and today we publish criticisms from the London daily papers corroborating the reports of our correspondence.

At Bielefeld, Germany, where Spiering recently appeared as soloist at a symphony concert with the Bielefeld Orchestra, under the direction of Traugott Ochs, he achieved, in the words of Conductor Ochs himself, "The greatest success any violinist ever had in Bielefeld in recent years, not excepting Joachim."

At his second London recital, Mr. Spiering played the Ernst "Erl King" transcription, a virtuoso piece of such tremendous difficulties that the entire violin playing fraternity stand in awe of it. A few days later he played it in Berlin. All the violinists of both London and Berlin who heard it pronounced it an overwhelming feat of virtuosity. Spiering is, however, above all, a musician in the best sense of the word, and it is in his interpretations of the classic masterpieces that he excels. His four hundred chamber music concerts, well remembered in this country, demonstrated what high rank he takes as a quartet player, and only a true musician excels as such.

Theodor Spiering's real career as a soloist has only begun since he went to Europe, one and a half years ago. Heretofore he was doing too many different things, but since he took up his abode in Berlin he has devoted himself exclusively to practicing on his violin, and to public solo playing, with the result that he has blossomed out into a soloist of the very first rank.

Here are some of his recent London criticisms:

Mr. Spiering plays with broad, firm, decisive bowing; he can get a very large tone from his instrument without any effort and without in any way pulling at the strings, and he is evidently in love with the classical composers. \* \* \* There was never any effort in the production of his tone, and his playing was marked throughout by a praiseworthy directness and simplicity.—London Times, October 12, 1906.

Theodor Spiering, violinist, gave a concert at the Aeolian Hall on Thursday, which showed him to possess all the chief qualities of the great players. Mr. Spiering, who hails from Chicago, has had excellent training in Berlin, and has been a pupil both of

Henri Schradieck and of Joachim. He rendered Bach's chaconne and Spohr's concerto, "Gesangscene," with great facility. Tartini's G minor sonata, which opened the program, was played by him in excellent style and most correctly. Another performance of Mr. Spiering will take place in a week's time, when the audience will no doubt be equally pleased.—London Citizen, October 13, 1906.

Mr. Spiering has so admirably developed a technic that Bach's chaconne is mere child's play to him.—London Daily Telegraph, October 13, 1906.

Theodor Spiering, who gave a successful first recital at the Aeolian Hall, was for some years a prominent violinist in Chicago, but has recently gone to live in Berlin. He has an authoritative and masculine style and abundant technic. His playing of Spohr's "Gesangscene" was excellent, and in Bach's chaconne he showed strong musicianship.—The Star, October 12, 1906.

Theodor Spiering, who gave a violin recital at Aeolian Hall on Thursday evening, is founder of the string quartet which bears his name, and is highly esteemed in the United States and Canada. He has a firm and assured technic and a manly and refined style. Tartini's G minor sonata and Spohr's "Dramatic Concerto" were thoroughly well played.—The Referee, October 12, 1906.

Mr. Spiering gave some very just readings of examples of the writings of various composers, his positive temperament brooking no wavering or uncertainty of tone or interpretation. He has much technical ability, and a distinctive feature is the truth or correctness of the tone he produces, making him more independent of the piano than most violinists. These qualities are especially to be noticed in a chaconne by Bach for the violin alone, a performance highly appreciated by the audience. Mr. Spiering's next appearance will be awaited with interest.—London Morning Post, October 12, 1906.

Theodor Spiering, who gave a violin recital at the Aeolian Hall, is a ripe artist of very sound and solid accomplishments, with a somewhat austere but sympathetic style.—London World, October 16, 1906.

Mr. Spiering brought a Transatlantic freshness and crispness to bear on his playing, which is enjoyable and meritorious. His technic is admirably developed, and his sense of rhythm is good. Mr. Spiering gave a brilliant account of Vieuxtemps' "Fantasia Appassionata." It is always pleasant to chronicle the advent of any musical novelty, and the violinist contributed a very effective new toccata, by Tor Aulin, and a characteristic Hungarian rhapsody by Arthur Hartmann, which was decidedly taking.—The Lady, October 18, 1906.

At his second recital yesterday in the Aeolian Hall, Theodor Spiering more than confirmed the favorable opinion created at his first performance. Nardini's sonata in D was played with remarkable repose and maturity of style, and Schumann's beautiful and seldom heard fantasia in A minor, op. 131, was played in manner not unworthy of the player's great master, Joachim, who has occasionally, but far too seldom, played the work in England. It is, of course, not one of the composer's greatest works, for the shadow of the cloud was upon him when he wrote it; but surely that is no reason for its continued neglect. These two pieces and some shorter works at the end of the program were accompanied by Charlton Keith quite well enough to deserve mention in the program—a distinction which was, however, withheld. Between the groups of accompanied pieces came two for violin alone; the first was a sonata in D minor by Max Reger, whose admiration for Bach has seldom been more favorably exhibited. Happily the limits of the instrument make it almost impossible to carry too far the spurious polyphony in which the composer, like most of the younger men of the day, takes such delight; and the result is a work that is always clever, more than occasionally beautiful, and extremely in-

teresting from the technical point of view. If the first movement is a little too much like the chaconne of Bach, the second and third are quite original, and show considerable sense of design. The sonata was followed by Ernst's queer caprice on Schubert's "Erlkönig," a piece that is not only full of difficulties but exceedingly ineffective even when those difficulties have been overcome.—London Times, October 23, 1906.

Theodor Spiering had drawn up an unacknowledged and interesting program for his second recital yesterday afternoon. His fine sense of style and ready technical power enabled him to present Nardini's sonata in D major and Schumann's Fantasia (op. 131) in a musicianlike and attractive manner. Sensuous fascination is not his forte, nor is he given to strong emotion. But though his tone lacks somewhat of clearness and warmth, he commands variety of color, and, following the musical thought with evident insight, he makes the hearer realize its drift and purpose. He introduced Max Reger's short sonata in D minor for violin alone, a work which shows the influence of Bach and a strong personality besides. Some passages of warm feeling and songlike character intervene between the figure work of the development, and the prestissimo assai is very engaging piece.—Tribune, October 23, 1906.

Yesterday afternoon at the Aeolian Hall, Theodor Spiering gave his second violin recital of his present season. He is a player of fine temperament and great accomplishment. He played Ernst's violin setting of Schubert's "Erlkönig" most beautifully. It was an artistic experience, which is well worth remembering, to hear the brilliance of his tone and the breadth of his expression. In fact, he is a player of singular talent, and his method is finely virile and incisive. For our part, we may say that is long since we have heard a player so keenly interested in his music, and at the same time so capable of giving it expression. Mr. Spiering has been a pupil of Joachim, and has been "soloist, teacher, conductor and leader of the string quartet which bore his name. We are informed that with this quartet alone over four hundred concerts have been given in the United States and Canada; it may be added that for twelve years he was particularly active in the musical life of Chicago, and is now resident in Berlin. We state these facts because they show that it needs a wide experience of men and music to develop into an artist of the highest rank; again, we are surely getting to be a little tired of the prodigy who, however well he may play, has not yet gained complete worldly experience. To this general remark there is one exception, to whose accomplishment we have recently referred in these columns. Mr. Spiering's program included works by Hubay, Max Reger and other composers. Pall Mall Gazette, October 23, 1906.

## A Schumann-Heink Program.

This program was presented by Mme. Schumann-Heink at her recent appearance at the Greek Theater, University of California, assisted by the University Orchestra, under the direction of Dr. J. Fred. Wolle:

Overture, <i>The Flying Dutchman</i> .....	Wagner
Cantabile, from <i>Samson et Dalilah</i> , <i>Mon cœur s'ouvre à ta voix</i> .....	Saint-Saëns
Recitative and Arioso, from <i>St. Paul</i> , <i>But the Lord is Mindful of His Own...</i>	Mendelssohn
Die Altmacht .....	Schubert
Dream Pantomime, from <i>Hansel and Gretel</i> .....	Humperdinck
The Universal Orchestra.	
Adriano's Aria, from <i>Rienzi</i> .....	Wagner
Mme. Schumann-Heink.	

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### WRITES AS FOLLOWS:

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(Signed) OSSIP GABRILOWITSCH

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# Signs of Indifference, Strauss and Wilde.

PARIS, February 19, 1907.

Most of us on investigating closely here the questions of public musical performances and their association with publicity by means of which all activity is in modern days exhibited would be surprised at the utter indifference shown to the most important events and the total disregard manifested in advising the people of what is doing. Many of the stirring passages of Parisian life are known to the outer world only by means of transmission through the medium of the foreign correspondent residing here and it may be reasonable to claim that no city in the world has as many resident foreign newspaper men as Paris. The large number of daily papers published are small both as to physical corpulence or distributing circulating facility and they have no relation with the world outside of Paris either through the special wire or the syndicate or associated press connection or their own special foreign correspondent, and hence the resident foreign correspondent or representative furnishes through his paper to the world at large the news from Paris, which method is not reciprocated to any appreciable extent by the Paris paper. A few daily papers, especially one whose proprietor has had American experience, have an organized English service and a direct Berlin wire; but there it ends. The home political factor is of the greatest value to the Paris paper and that is sufficient to keep its readers interested, in addition naturally to the Boulevard gossip, the official news, the theatres and public events and the constant influx of the large foreign element which furnishes material for printing.

As an example, permit me to illustrate. Some four weeks ago a number of musical men were discussing some matters in relation to certain French musicians when, among others, the name of Madam Chaminade was mentioned and also that of her husband—and with one exception these men were resident Parisians. A few days ago I was told that M. L. M. Carbonel, the husband, was dead and the death notice was shown to me. No doubt some persons, such as her publishers, the intimate friends, etc., of the family, knew of this, but I asked, "When was it published, this fact of his death?" when I was told by the gentleman who handed the notice to me, that he did not see it in any newspaper. The death took place on November 18, 1906, and deceased was 65 years old. He had formerly been a publisher at Marseilles and the fact that the death notice emanated from that city made its publication here still more improbable. Thus everything points to a decided indifference on the part of the people of this old and other aged European communities who view our desire to know everything as an evidence of the force of primitive instinct, still so strongly exhibited by us.

Papers here, like in America, charge for the publication of mortuary notices and necrological literature just as in our country and it is known to all and a few more, possibly, that the list of deaths in the New York Herald and all other papers refers only to those whose death notices are paid insertions. Journalism here, as it is everywhere, as it must be, is strict commercialism and that provides the papers with the element of independence. If they were not business institutions they could not exist and if they could not exist they would not be independent. But they all represent interests, and so far as those interests are concerned they justify again the assertion that they are independent for those interests naturally make them so.

## Strauss and Money.

Hence it is a peculiar contradiction to see the New York Sun, for instance, make it appear as if Richard Strauss' well-known inclination to make himself independent, having naturally not forgotten the dreadful and discouraging struggles of Mozart, Schubert, Robert Franz and many others, is a matter subject to criticism. It even went so far as I see in one of the extracts from that paper, to publish the following:

Richard Strauss, the composer of "Salome," is known to be a very prudent person, but as he is to receive at least \$5,000 this year for the rights

to produce his opera in this country, it was supposed that he might evince some interest in its success. After the dress rehearsal Otto Neitzel, his friend, and a famous German critic, sent him a cable. Heinrich Conried sent him one after the performance. Then Alfred Hertz, the conductor, who had studied the work with him, expressed his enthusiasm at a quarter a word. To this day the composer has taken no notice of these cablegrams, and the staff of the Metropolitan Opera House is patiently awaiting the arrival of a post card.

And this was followed about a week later by the publication of the subjoined letter printed on the editorial page:

## THE UNANSWERED STRAUSS CABLE MESSAGES.

To the Editor of *The Sun*:

SIR—In reference to your paragraph commenting upon the failure of Richard Strauss to answer the numerous congratulations on the success of his "Salome," I am sorry to state that not he, but we alone are to blame. We all have neglected to finish our cablegrams with: "Answer prepaid."

## ONE OF THE GRATULANTS.

CHICAGO, February 3.

What could Strauss answer? "Thank you, gentlemen, for your cables?" or "I don't believe it" or "Is it possible?" or "I never doubted it" or "What do you want me to say?" I am sure a man like Dr. Neitzel expected no reply because from the very nature of the case the cable he sent called for none. Any kind of reply might have appeared a supererogation.



The Sun "criticism on 'Salome'" was overweighted with adulation; the critic had made a specialty of "Salome" and had lectured on it, as THE MUSICAL COURIER shows in its editorial of February 6, and yet he at once turned against Strauss as soon as Miss Morgan and her father found the representation repulsive. All this is readily accounted for on the basis of the old rumors that the block of stock of the Sun corporation said to be owned or controlled by J. Pierpont Morgan makes his dictum with that paper imperative law. Orders came from headquarters that Strauss must be condemned, and condemned was he by the very person who had helped towards attracting attention to "Salome" through a lecture and who had favorably and enthusiastically endorsed the "Salome" production. All as natural as the fall of the proverbial apple from the tree down upon the earth instead of falling out or up into space. All mere cause and effect. The writer on the Sun followed his own bent when he lectured on "Salome" and when he publicly in the columns of the paper praised "Salome." When orders from above came that it was at once necessary to face about and change the tune, to turn summer-set or somer-sault and the *pirouette*, as it is here called, was performed in full view of the New York musical audience without the slightest hesitation. In Boston or in Europe or New Orleans or San Francisco the critic would have resigned. But then no one expected such a phenomenon in our town.

This only illustrates again how the newspaper business is conducted and that it is a question of business and interest every time. It was the desire of Mr. Morgan to tell his view of Strauss and his daughter's ideas, and the writer at the other end, the person of no significance from the point of view of the controlling spirit, was compelled to write what the owner wanted him to write. That settled it. Newspapers do not represent public opinion unless it accidentally happens that there is a momentary expression of a kindred or generally accepted theory. Newspapers express the views and opinions of those who can command them and that is always or usually a merely personal opinion, no more or less so than the opinion of an organ grinder or a statesman, a sandwich man or a Tammany district leader, except the advantage, if there is any, in the publicity.

## Oscar Wilde.

The persecution and successful hounding until death of Oscar Wilde will stamp the end of the 19th century as an era of ignorance and shameless intemperance. Quoting from a book of his which was limited to 250 copies, of which one is before

me, will constitute such a reproach to certain narrow minded and puerile characters that that in itself will be a justification for reproduction, although it will at once be recognized that the following few paragraphs could be an expression of genius only, and must be welcomed by all, even if as a specimen of style, a style actually incomparable:

"The public make use of the classics of a country as a means of checking the progress of Art. They degrade the classics into authorities. They use them as bludgeons for preventing the free expression of Beauty in new forms. They are always asking a writer why he does not write like somebody else, or a painter why he does not paint like somebody else, quite oblivious of the fact that if either of them did anything of the kind he would cease to be an artist. A fresh mode of Beauty is absolutely distasteful to them, and whenever it appears they get so angry and bewildered that they always use stupid expressions—one is that the work of art is grossly unintelligible; the other that the work of art is grossly immoral. What they mean by these words seems to me to be this: When they say a work is grossly unintelligible, they mean that the artist has said or made a beautiful thing that is new; when they describe a work as grossly immoral, they mean that the artist has said or made a beautiful thing that is true. The former expression has reference to Style; the latter to subject-matter. But they probably use the words very vaguely, as an ordinary mob will use ready-made paving stones.

"There is not a single real poet or prose writer of the century, for instance, on whom the British public [which includes the American. See Poe.—Ed. M. C.] have not solemnly conferred diplomas of immorality, and these diplomas practically take the place, with us, of what in France is the formal recognition of an Academy of Letters, and fortunately make the establishment of such an institution quite unnecessary in England [and America.—Ed. M. C.]. Of course, the public are very reckless in their use of the word. That they should have called Wordsworth an immoral poet was only to be expected. Wordsworth was a poet. But that they should have called Charles Kingsley an immoral novelist is extraordinary. Kingsley's prose was not of a very fine quality. Still, there is the word, and they use it as best they can. [Even when Wall St. orders it.—Ed. M. C.]

"An artist is, of course, not disturbed by it. The true artist is a man who believes absolutely in himself, because he is absolutely himself. But I can fancy that if an artist produced a work of art in England that immediately on its appearance was recognized by the public, through their medium, which is the public press, as a work that was quite intelligible and highly moral, he would begin to seriously question whether in its creation he had really been himself at all, and, consequently, whether the work was not quite unworthy of him, and either of a thoroughly second rate order or of no artistic value whatsoever.

"Perhaps, however, I have wronged the public in limiting them to such words as 'immoral,' 'unintelligible,' 'exotic' and 'unhealthy.' There is one other word that they use. That word is 'morbid.' They do not use it often. The meaning of the word is so simple that they are afraid of using it. Still, they use it sometimes, and, now and then, one comes across it in popular newspapers. It is, of course, a ridiculous word to apply to a work of art. For what is morbidity but a mood of emotion or a mode of thought that one cannot express? The public are all morbid, because the public can never find expression for anything. The artist is never morbid. He expresses everything. [Italics by Wilde.] He stands outside his subject, and through its medium produces incomparable and artistic effects. To call an artist morbid because he deals with morbidity as his subject matter is as silly as if one called Shakespeare mad because he wrote 'King Lear.'"

This quotation from the great artist is sufficient for the present, and is sufficient in itself as a reply to the diminutive souls who are attempting to gauge art from an artificially cultured viewpoint. But even this would not be so bad if one were not acquainted with the facts as they exist in New York, where several of the critics are influenced solely by their individual interests, as this very case illustrates, as it also illustrates the effect upon and dissolution of the same the moment the order from above came to dance in the other direction. And, of course, the man did *not* resign. Naturally a mind built on such a level could not conceive that resigning, even if not prompted by honor, would have made his position invulnerable. That is always the godsend in such cases; such minds are incapable of rising. It is impossible. And how wisely Providence has arranged these things!

#### The Parsimony of Strauss.

Whether Richard Strauss is really parsimonious and stingy has not been shown. If he is it is his own affair and is consistent with the usual German musician deriving his ancestral stock through orchestral performers, who live on 50 cents a day and then refuse ever to resign for fear of losing a pension for life representing 25 cents a day. The poverty of the German nation prior to Bismarck's day accounts for this morbidity, as Wilde calls it, and it will take centuries before Germans or Frenchmen or many others of Europe will become emancipated from the narrow views of the pecuniary relations of life to society. Strauss is a thorough Teuton, if ever one there was, and his music is actually Teutonic, which cannot be said of the other Richard, who revelled in mysticism, Buddhism and other forms of Orientalism. This man Strauss is a disciple of that man Kant and his successors, the whole German school of advanced scientific philosophy, including Hartman, Schopenhauer, Nietzsche and the Leipsic school of Wundt—searchers after Truth on basic models erected on facts—dissections of atoms, analysis of monads, experiments in vivisection, physiological psychology, tests of mind based on tests of matter, analysis of the human and of society on the same rules. They have the Westöstlichen Divan before their eyes, too, and the mystery of Faust is to them as fascinating as that of Hamlet or of Beethoven. The very Bible opens up new and interesting material for them, and the latest discoveries are immediately utilized for philosophical analysis.

There is nothing Oriental about this except that Oriental interim in Europe represented by the activity of the University of Cordova. Otherwise the whole tendency is ruggedly and forcefully German as unto the Tenteburger Wald. It is grim, but it is most powerfully sincere, and that cannot be questioned. In that sincerity the cynic may see the opportunity for showing his contempt for the whole scheme of creation by intellectually playing the pranks of an Eulenspiegel. Certainly in reading some of the criticisms published by the New York daily papers Richard Strauss was justified in immediately presenting to America his "Sinfonia Domestica," a domestic manufacture made in a country that believes in buying its protected luxuries in foreign lands. It is no disgrace if one fails to find the humor in this music, a music covering the situation. But it is a disgrace that those who criticise publicly through the press in New York should constantly be so hard up that they cannot afford to see a joke anywhere.

There is no reason why they should be envious of Strauss' German system of domestic economy,

for he is one of those whose artistic independence may not make him eligible to a pension, and he simply takes ordinary caution not to get into the dilemma that MacDowell is in now. If the New York critics could only show to the proprietors of our papers that there is value in their work they might get into line and do something for themselves, but the daily papers do not feel any financial effect of all this abundance of musical wisdom and hence there is nothing in the pursuit, which, as the episode of the Sun shows, is not even considered of sufficient value to guard against the miserable break that was made when the critic was successfully commanded to turn topsy-turvy. He has at least shown that he is an expert in that line, and criticisms can hereafter be pro or con—any way you want them, if any one should be so foolish. But sooner or later this had to come; it was inevitable. Give rope enough to certain characters and they will hang themselves with it. Strauss' parsimony does not run in the direction of music; in the direction of money he is welcome to be a miser as long as he composes as he does.

#### A Profession Ousted.

At Salle Pleyel a number of organists met on Saturday night to consider what can be done now that the Separation Laws have stopped their incomes. There are some thousands of organists in the French Catholic churches, besides the singers and 36,000 priests now entirely dependent upon their other sources of income, for the 40 million francs the French Government contributed toward Catholic Church worship in France have ceased to flow ever since December 11, 1906. Unless private contributions make up a greater part of this sum many places of Catholic worship must fall into decay, and some of the churches are indeed and have been in deplorable condition. Many of them need a leveling of the stone floors, repairs to walls, roofs, outside and inside, and the mould and cobwebs and dust and vermin in many a stately structure and select architectural church specimen make these buildings very far from inviting except to the poor, who occupy them in cold and damp weather as a protection against the temperature. As to music—why, the organs are closed—and we know what becomes of an organ that is not played—and the organists are not dismissed, but left to play without an income, and so are the singers without any resources except the small douceur coming from a wedding or a funeral, and here that contribution is so small as to make its contemplation maddening. All these musical people made at least sufficient through the Church to pay part of their miserable little income; hence the new condition is nearly intolerable.

A French teacher of piano or violin or singing, with the great National Conservatoire and its branches in French cities to face him, has few opportunities to secure any kind of remunerative clientele. The incomes of these "masters" is down to such a low ebb that it would not be believed possible with us in America. Often a position as a church organist or singer just helped to bridge things over.

The Paris teachers who have no American pupils are nearly in the same bad dilemma, for if they get five francs for an hour's lesson from a French or native pupil it is the limit. Unless they have American pupils the teachers here are hardly known and never mentioned as ranking with the great masters. Naturally the Conservatoire is responsible for this, for it discourages the private teacher. All the latter who are prominent are

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prominent only because they are teachers of Americans—except the Conservatoire teachers.

#### Doctors of Music.

The English press has again been provided with material for amusement by the action of the Western University of Pennsylvania in its announcement that on April 13, on the occasion of the celebration of the founders' day celebration of the Carnegie Institute, it will confer degrees on a number of Englishmen and one paper states that this decision has aroused as much interest as when the Bates University of Marine conferred upon Mr. Clifford, the Arch Passive Resister, the degree of D. D. Serves us right. Now then I notice that among the degrees announced as ready is that of Mus. Doc. to be conferred on Sir Edward Elgar. Naturally Sir Edward will ask himself or Lady Elgar will ask him: "Who is it at the Western University of Pennsylvania that has been looking into your musical deeds and what kind of a musical curriculum has that University?" and no one will reply.

For the purpose of aiding Sir Elgar to know something on this subject I will say that the degree of Doctor of Music has been made so odious in America through this paper that no reputable musician who has been so unfortunate as to have it conferred dare use it. There are hundreds of little music schools who have secured local charters to confer the degree and in order to boost their faculty they usually at once make every new accession a doctor of music. Men and women in America, indiscriminately, have been baptized with the degree and have also, as quickly, hidden it from publicity for fear of ridicule. If a musician in our beloved land desires to show that he has no standing he announces that he has the degree of Mus. Doc. and that settles him. Some worthy musicians have received it from institutions of learning but in view of the fact that small piano schools in Iowa, Nebraska, Michigan, New York City and elsewhere confer it upon teachers who actually cannot play a Cramer study or illustrate an example in intervals, these worthy men dare not make use of what might be a distinction, although I doubt it, for most English Mus. Docs. are musicians who never wrote even a song that could be satisfactorily sung, usually having written dry as dust harmony examples or some text books never used except by them.

Mus. Doc. is a poor appendage to a musician's name anyway. The degree when conferred *honoris causa* going to a man like the late Johannes Brahms from the University of Breslau means something, but usually it has no value because it is not conferred by equals. Of course in America it is now in complete disgrace, the few hundred Doctors of Music finding it to their interest to discard it. I know of one American Doctor in Music, but he was a chiropodist before he became a pianist and the old title of Doc. stuck to him tighter than corn does to a cob. Sir Edward Elgar must exercise some caution or he will fall into a trap the existence of which may not be suspected by him until he reads this, for as Doctor of Music in America the value of his title of Sir, which is very much admired by such profound musicians as Mr. Bagby and others of that type, would be considerably tarnished. The Bagbyites worship a Sir, but a Doctor of Music, why the probability is that most of them are doing their best to hide the fact that they themselves are Doctors of Music; they play and compose like doctors which leads to the conclusion that they really are doctors of music.

#### Vernon Blackburn.

Although there are many excellent men in charge of the departments of music of the English press, none stood higher than Vernon Blackburn of the Pall Mall Gazette who died last Thursday, at the premature age of forty-two. Another column of THE MUSICAL COURIER no doubt contains further details. Mr. Blackburn's death is universally regretted.

BLUMENBERG.

#### THE OPERA SINGERS' SAD FATE.

LONDON, February 22, 1907.

The financial failure of the German opera season here, suddenly concluded a few days ago, was supplemented last night by a terrible disaster to many of the singers who were on the ill fated channel steamer Berlin which foundered during a raging storm at the Hook of Holland. Herewith is a list of those who sailed on the ship:

Frl. Buttel, Berlin.  
Frl. Sternsdorf, Berlin.  
Frl. T. H. Lehmann, Berlin.  
Frl. Helena Lehmann, Berlin.  
Frl. Hannah Gabler, Dresden.  
Frl. Margaret Theile, Dresden.  
Frl. Schroter, 120 Uhland street, Wilmersdorf, Berlin.  
Herr Rank, Berlin.  
Frau Rank, Berlin.  
Herr Wennberg, Berlin.  
Frau Wennberg, Berlin.  
Baby of Frau Wennberg.  
Maid of Frau Wennberg.  
Herr Stellmach, Cologne.  
Herr Franz Hartmann, Berlin.  
Herr Otto Dara, Treves.  
Herr Heilbrunn, Berlin.  
Frl. Hannah Gruenberg, Dresden.  
Frl. Schoene, Mannheim.  
Herr Felix, Strasburg.  
Herr Memmler, Chemnitz.  
Herr Reichmann, stage manager.  
Frau Bertram, Berlin, wife of Herr Theodor Bertram.

Herr Denninger, of the Company, reached the boat landing too late and crossed via Antwerp; he arrived at Rotterdam intending to meet the members due on the Hook route and proceed with them, but when he heard of the disaster he was so shocked that he took the first train for Dortmund, where these poor opera singers, after having received little or nothing for their London engagement, were to sing again at the rate of about \$10 American money per week.

How much longer are people going to follow this unpromising, beggarly pursuit of opera singing where there is but one chance in ten thousand to reach a self sustaining position and one in fifty thousand to make a comfortable income after the greatest efforts and a continued run of luck only? The Verdi Home at Milan and the Rossini Home in Paris are inhabited by old women and men who were formerly stars of magnitude in the opera and who would be begging now but for these foundations. Opera is and has been a source of disaster in all directions to hundreds and thousands of young people who might have been of some service to themselves and their kin had they made a normal, average career. It is only in one country where there can be any reason for joining an opera and that country is the United States, for in no other country do the singers get enough to live on, with the exception of a few "stars." B.

OSCAR HAMMERSTEIN has re-engaged Sammarco and Gilibert for the Manhattan Opera next season.

At the moment of going to press, THE MUSICAL COURIER is informed that Emma Eames has been engaged by Hammerstein for the Manhattan next season.

"SALOME" will not be given on the Metropolitan Opera tour this spring. It is feared perhaps that the railroads, which rejoice in several of the same directors as the Metropolitan, might not be willing to carry the contaminated scenery.

MUSICAL anniversaries for the second week in March include: 9th, Joseph Myrsiwecz, born near Prague, in 1737; Adolphe Nourrit, died in Naples, 1839. 10th, Dudley Buck, born at Hartford, Conn., in 1839; Pablo Sarasate, born at Pamplona, in 1844. 11th, Francesco Lamperti, born at Savona, in 1813; Berthold Tours, died in London, in 1897. 12th, Alexandre Guilmant, born at Boulogne, France, in 1837. 13th, Hugo Wolf, born at Windischgratz, in 1860; Sebastian Bach Mills, born at Cirencester,

England, in 1838. 14th, Johann Strauss, Sr., born at Vienna in 1804; August Bungert, born at Mulheim, in 1846. 15th, Francesco Durante, born near Naples, in 1684, and Luigi Cherubini, died in Paris, in 1842.

ALL READERS OF THE MUSICAL COURIER WHO contemplate studying in Prague are invited to communicate with THE MUSICAL COURIER correspondent, R. Gatty, care of Anglo-American Club, Hotel de Saxe, Prague, who will be glad to answer all inquiries.

AND NOW THE Ricordis and Conried have fallen out because the latter refuses to pay royalties for exclusive rights of "La Boheme" when Puccini's opera is being sung by the Hammerstein company. That obstreperous Oscar! What right had he to enter the opera game and to "bust" the monopoly, which was doing so nicely? It is rumored also that Campanini's failure to conduct the Melba performance of "Boheme" at the Manhattan was due to his fear of the Ricordis, who had hinted at all sorts of reprisals when he returned to Italy. Foolish Campanini, how simple the remedy! Don't return to Italy!

HENRY T. FINCK never tires of preaching the "segregation" of the various movements of symphonies, sonatas, trios, quartets, etc., when those works seem to be too long, or of uneven merit or interest. In the Evening Post of last Saturday, Mr. Finck says: "One reason why chamber music is unpopular is that most of it is written in the cyclic form; that is, in four movements, one or two of which in many, if not most, cases are mere padding for the sake of 'form.' Of course, there is no organic connection between the several movements; they form a mere mosaic, and each can be played alone with perfect propriety; yet chamber music players seldom have the courage to select only the one or two best movements, thus making room for other good things."

CURRENT LITERATURE, perhaps the most serious of all American magazines and certainly the best, lays down a dictum regarding "Salome" which will find an echo in every thinking musical mind: "Out of all the hubbub and impassioned controversy following the New York production of Richard Strauss' world famous music drama, 'Salome,' and its later withdrawal from the boards of the Metropolitan Opera House, one incontestable fact emerges: Music will never again be the same since 'Salome' has been written. We may like the opera, or we may not like it; but, by common consensus of critical opinion, it is an epoch making work, in the sense that Gluck's 'Alceste' and Wagner's 'Tannhäuser' were epoch making works."

SAINTE-SAËNS, as was to be expected, has written his impressions of the United States, and in a five column article he tells the readers of the Paris Figaro what a really great nation we are. Sainte-Saëns had been warned before sailing that he would meet here only "hustling, nervous crowds." Instead of that, says Sainte-Saëns: "I did not find the people as described, but moving easily about the spacious streets. They appeared rather quiet as compared with our northern citizens. I found them courteous, hospitable and sympathetic, but who could complain in a country where all the women are charming and all those who by chance are not beautiful find means of creating that impression? I had feared meeting bachelor women, short haired and severe looking. What a pleasant surprise! Woman reigns there, perhaps too much, according to what is said, but she remains essentially woman, reigning by the charm of grace and irresistible attraction." Spoken like a Frenchman and a diplomat who may visit America repeatedly in the future for a farewell tour! Sainte-Saëns

slates our musical comedies severely, but, unfortunately, not half enough. Very beautifully and modestly the great composer says: "I was compelled to find again my old time fingers playing my concerto in G minor, which everybody demanded from the composer. That hardly pleased me, as nowadays young people naturally play it better." Saint-Saëns' summing up of this country was: "What pleased me was not America as it is so much as what it will be some day when a thousand elements are amalgamated in forming a product as yet unknown."

HEINRICH CONRIED announces to the New York Herald that he will not renew his contract with the Metropolitan as its operatic head after the present arrangement expires. It has several years more to run.

A PROJECT is on foot to build a new opera house at the Circle, Fifty-ninth street and Broadway. The wealthy men interested in the plan wish Oscar Hammerstein to head the enterprise and Melba to be one of the directors. In that event, the Manhattan would be abandoned, of course, in favor of the newer house. Neither Hammerstein nor Melba deny that they have been approached on the subject.

#### NOTICE TO ARTISTS.

Musical people in Europe who are approached by American traveling agents with the suggestion or request for money to exploit them in America in advance of their appearance in concert, or otherwise, are advised to enter into such agreement only when the agent is willing to or capable of giving them as security the endorsement of a European or American bank or banking house. No doubt the traveling agents will be most willing to do this, as they are always sure of the success of the musicians or singers from whom they demand the money in advance, for otherwise they would not approach them with the proposition for America. Whenever these agents, therefore, are ready to go to the bank or banking house and get it to guarantee the amount, the musician, singer or instrumentalist or composer can safely pay them the sum demanded for American exploitation. The guarantee of the bank is recommended merely as an ordinary business proposition, for otherwise the agents might claim that the money paid was insufficient and some more must be paid before the artist can go to America. Therefore, to make sure that you are going, secure the guarantee of the bank before you pay any money to the agents.

#### New York Symphony Concerts.

The eighth and last subscription concerts of the New York Symphony Orchestra's present season will take place on Saturday evening, March 9, and Sunday afternoon, March 10, at Carnegie Hall. Following is the program:

Symphony, La Reine.....	Haydn
Air, Largo al factotum, from Il Barbiere.....	Rossini
Signor Sammarco.	
Scherzo Capriccioso.....	Dvorák
Air, from William Tell.....	Rossini
Serenade, from Don Giovanni.....	Mozart
Signor Sammarco.	
Till Eulenspiegel's Merry Pranks.....	Richard Strauss
Prelude to Die Meistersinger.....	Wagner

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#### SCHUMANN-HEINK IN OPERA.

At the Metropolitan performance of "Die Walküre" last Friday evening, Mme. Schumann-Heink made her re-entrée into grand opera and it was a gala occasion for lovers of Wagner in general, and for admirers of the great contralto in particular. The house was filled from pit to dome, and the hurricane of applause which greeted Mme. Schumann-Heink when she took her curtain calls left no doubt whatever as to the temper of New York opera audiences where their favorite Wagnerian contralto is concerned.

Only a few tones were required after her entrance as Fricka to convince even the most fastidious vocal experts among the listeners that Mme. Schumann-Heink has lost none of the magnificent opulence of voice which always has been one of her most glorious assets on the stage. There was the same lavish flow of golden song, and the art which governed its emission was as pure and exalted as ever. That a Fricka with such soul stirring vocal appeal should have been able to accomplish so much with the recalcitrant Wotan is indeed no matter for wonder.

limited to four performances. These were almost entirely sold out by mail orders, so that an extra performance has been announced for March 12.

The company appears three days in San Francisco and three in Oakland. Reports received at Henry W. Savage's office, in New York, indicate that two performances of "Madam Butterfly" will probably be necessary to supply the demand during the week in San Francisco and Oakland.

The Savage Opera Company will appear in California for this one week only, its special train leaving Portland, Ore., next Saturday night for San Francisco, and leaving Oakland the following Saturday for Salt Lake City. On its way East there will be brief engagements in Denver, Lincoln, Omaha, Sioux City, Des Moines, St. Joseph, Kansas City, Springfield, Ill.; Dayton, Columbus, Grand Rapids, Detroit, Toronto, Buffalo, Rochester and Syracuse.

The cross continent tour will end with a week in Brooklyn, making a season of thirty weeks, nearly eighty engagements and a total of more than 250 performances, the largest number of presentations in one year of any grand opera yet written.



MADAME SCHUMANN-HEINK.

Mme. Schumann-Heink's conception of the comparatively small part of Fricka is lofty in the extreme, and she raises the role to a dignity and elevation which none of those singers ever have attained who caricature the reproachful goddess into a mere shrew. Her perfect diction, dramatic delivery, and overpowering sincerity were other elements in Mme. Schumann-Heink's performance which made it one of the remarkable achievements of this overcrowded opera season. Her success, as has already been told, was frenetic, and augurs for the permanent retention on the Metropolitan stage of this great singer, unless the Manhattan snaps her up for its Wagner campaign next year.

Other notable features of the "Walküre" performance were Mme. Gadski's vital acting and lovely singing as Brünnhilde, Blass' excellent Hunding, and Fremstad's picturesque Sieglinde. Burgstaller was an unconvincing Siegmund, and Goritz an absolutely inadequate Wotan.

#### "Madam Butterfly's" Success in the West.

Henry W. Savage sailed for Italy last Saturday. While abroad he will visit Egypt and consult the Sphinx regarding his grand opera plans for next year.

In the meantime, the Savage English Grand Opera company that gave the first performance in America of Puccini's "Madam Butterfly," one of the most pronounced artistic and financial successes of any opera introduced in America in the past twenty years, with the possible exception of "Parsifal," will continue its cross continent tour.

The entire company of artists that appeared in "Madam Butterfly" during the record breaking New York engagement arrives in San Francisco next Monday, March 11, to open the new Van Ness Theater. This is the first high class playhouse to be completed in the hustling California city since the big fire, eleven months ago.

Although several years will be necessary to rebuild completely the stricken city, the inhabitants long ago returned, and recent visitors to the Coast declare the town is enjoying the greatest boom in its history. The success of the San Francisco Automobile Show, last month, and the demand for seats to "Madam Butterfly" point to a season of great prosperity for amusements on the Coast. The San Francisco engagement of "Madam Butterfly" was

#### VOLPE SYMPHONY CONCERT.

At Carnegie Hall, on Sunday afternoon, March 3, the Volpe Symphony Orchestra, under the direction of Arnold D. Volpe, gave the second of its series of three concerts with prominent soloists, and presented the following program:

Symphony, No. 13 .....	Haydn
Francesca da Rimini, op. 32 .....	Tchaikovsky
Concerto, for Piano, op. 54 .....	Schumann
Overture Rhapsodie, op. 6 (new) .....	Gabrilowitsch
Conducted by the Composer.	
Kaiser March .....	Wagner

It was little less than amazing last Sunday to note the marvelous improvement exhibited by Mr. Volpe's orchestra of enthusiastic players. Where excess of zeal formerly had led sections of the organization into boisterousness and exaggeration the thorough discipline of the conductor now has smoothed and refined the ebullient ardor of his men, and their performances are marked by mature restraint, finical accuracy, and rare refinement of tone and dynamics. At the same time, the youthful personnel of the orchestra cannot be kept down altogether—nor does Mr. Volpe deem that necessary—and the consequence is a certain "joy of playing" which one misses sorely in some of the older symphony bands heard here. The Haydn symphony was read with delicacy, charm, and all that fragrant humor which the work demands. The strings were especially noteworthy and covered themselves with well deserved glory. Tchaikowsky's "Francesca da Rimini" is one of the most difficult numbers in the symphonic repertory, for the reader need hardly be told that a correct reading of its notes and the proper observance of its tempos and dynamic marks does not by any means constitute a proper performance of the intensely vital tone poem. Its essential elements are passion and poetry and these conductor Volpe put into the work in rich measure. The sweeping melodies for strings, the poignant passages in the brass, the intricate counterpoint, the powerful climaxes—all were done with a mastery denoting real directorial skill, and the response of the orchestra at all points left little to be desired even in the mind of the most captious critic. Wagner's "Kaiser March" ended the program resoundingly. All the orchestral performances of the afternoon were received with expressions of untrammeled delight on the part of an enormous audience.

Ossip Gabrilowitsch played the Schumann concerto, and played it with his customary refinement, grace and sentiment. He emphasized the tender, poetical character of the first two movements, and found the true note of buoyancy and decisiveness for the finale. His tone, technic and interpretation form a combination against which no audience can long hold out, and at the conclusion of his performance, the Russian pianist was applauded so tumultuously that he felt impelled to offer Schumann's "Nachtlied" as a propitiatory encore.

Gabrilowitsch revealed himself in a triple role at the concert, for after his playing of the Schumann concerto, he conducted his own "Overture Rhapsodie" for orchestra. The work is his op. 6, and astonishingly mature for one who is confessedly a novice in orchestral writing. The score teems with full-blooded melody, rich coloring in all the instrumental groups, clever counterpoint in the development episodes, and a striking and essentially modern system of harmonization.

As a conductor, Gabrilowitsch made a deep impression. He clearly infused the players with his own enthusiasm, showed an unshakable sense of rhythm, an exact knowledge of what he wants, and the executive ability to obtain it. His bearing was graceful, his gestures easy and pleasing to the eye, and he had his men under perfect control even in the most strenuous moments of their performance. Gabrilowitsch was given an ovation after his debut as composer-conductor.

## CLEVELAND CHATTER.

719 THE ARCADE.  
CLEVELAND, Ohio, March 2, 1907.]

Pressure of local matters of importance has delayed my weekly chatter. Besides, when I last wrote the poetic frenzy was upon me, and I have just descended to terra firma again. It may be well to remark that this sort of obsession is wearing upon both producer and consumer. Speaking from the former's standpoint, I confess to having much sympathy for the latter. Before entering into local details, I must administer the pat eulogistic to THE MUSICAL COURIER management for the high standard attained and continued by the "only music journal worth while."

The Sunday "Pops" have been our usual Sunday afternoon diversion, and the public has responded liberally in point of attendance. Last Sunday, under Johann Beck, Mendelssohn's Italian symphony was presented in a highly creditable style. Marinus Salomons, a recently acquired accession to our professional ranks, was heard in Liszt's A major piano concerto, which he delivered in excellent pianistic manner. Salomons has a rather scholarly technic and a large repertory, which he plays without notes. His chief failing is in the emotional requirements of interpretation. While his technic is facile, his tone production is somewhat deficient in tone coloring. He is a clever pianist for all that, and a welcome addition to our forces.

This past week we had the Thomas Orchestra in a program of modern compositions, which, under Stock's baton, was interpreted in brilliant and appreciative style. The chief work was Balakireff's symphony, which proved to be a most interesting composition. It is Russian in theme and fature and is imbued with a certain Oriental tinge that imparts wonderful color to the several movements. In Stock the Thomas Orchestra has found a worthy successor to its famous founder and director. I was even more impressed by the work of the Chicago contingent than by the Bostonians. To the classic conservatism of Theodore Thomas, Stock has added the spirit of modernity, and his readings, while conservatively balanced, are thoroughly imbued with impressionistic emotionalism. He paints the moderns upon a large canvas and gives them a panoramic perspective that makes them loom up big and imposing. His interpretations are telescopic rather than microscopic. He opens up to us immense vistas of tonal landscape. Moreover, his players have acquired an ensemble technic that is most wonderful. At the concert mentioned the strings played a "Concert Etude" of Sinigaglia with the most astounding perfection. I have never heard anything to compare with it since the palmy days of Bilse in Berlin. In those days Ysaye and César Thomson sat at the first desks, and there were technical doings that caused one to sit up in wonderment. Herbert Witherspoon was the solo artist and gave an aria by Ambrose Thomas and "Wotan's Farewell" with splendid dramatic fervor and effect. Witherspoon was never heard here to better advantage. His voice has broadened and mellowed in timbre and his grasp of his art is more secure and impressing. Witherspoon appears in a song recital at the Temple next week, when I will have more to say concerning his work.

The Thomas concert was undoubtedly the symphonic event of the present season. All of which makes me believe that pork is a better artistic diet than beans. The "Windy City" has blown some dust over the accomplishments of the "Hubites," that is, judging by samples displayed here recently.

The Singers' Club gave its second concert recently and scored another success. This club, under A. R. Davis, has this season done the best work of its career, and my doubts as to Davis' fitness for the manipulation of the baton have been dispelled. He has imparted verve and life to the club's singing, and in the matter of tonal coloring and dynamic shading the two concerts this season have been far in advance of anything the club has ever done. Arthur Foote's "Hiawatha" and Schubert's "Omnipotent" were the pretentious numbers, and were exceedingly well rendered. Van Hoose was the soloist, and, barring a bad habit of ending all of his songs upon a high tone, did excellent singing. But one does not enjoy the stereotyped dominant-tonic ending, even though it may be a high C. A single tone does not make an artist, any more than a swallow makes a summer. High tones are not necessarily high art, and it will be well for some of our concert singers to note the fact. Van Hoose spoiled the final measure of the "Omnipotent" by hanging on to his high C after the baton had silenced the chorus. I may be finicky in my attitude toward this matter, but if one aspires to represent art why not do it in a complete edition. Editions de luxe are valueless if incomplete or purgated. Besides, it is the contents that we want more than the binding.

Since my last we have had the Kneisel Quartet in a program that exploited the artistry of this body of players to

the utmost. The Kneisels are a plus organization; they not only add to our pleasure, but multiply it by four. Their programs always declare large artistic dividends. The program included quartets by Brahms and Schumann, which, after excerpts by Debussy and Gliere, were like fresh and buoyant air after the stifling and artificially perfumed atmosphere of a Turkish harem. I regret to say that the modern decadent and neurotic school has a depressing effect upon me. I prefer the vivifying ozone of a frosty morning to the fetid and enervating atmosphere of a hothouse. It may be exotic and all that, but most of it sounds tommyrotic to me. Oriental sensuousness may be all right in its place, but I want to be on the other side of the map.

Our next symphony concert will be given by the Cincinnati Orchestra under Van der Stucken, and the program will include Brahms' third symphony and the Tschaikowsky variations. Melba will be the soloist.

Next week we have Arthur Hartmann in a return recital and Gabrilowitsch in a piano recital. It is superfluous to add that these two events are anticipated with the greatest pleasure. The Lyceum League are the local managers of the recitals.

The local mills are grinding exceeding slow at present, so that there is little or nothing to chatter about.

William Becker has returned from his last European tour, and I have read notices flattering and otherwise concerning his success. That he is a gifted young pianist none gainsay, and I hope to see him in due time installed upon the pedestal of the great American pianist. His ambition and industry are worthy such a distinction. Personally, he has my best wishes.

Creatore tore the armory atmosphere into shreds and tatters on Sunday last, afternoon and evening. Among other things he played a melody composed by Richard Haasz, a talented local composer of whom I have previously written. The work in question is fluent in melodic invention and effectively scored. Haasz has a symphony recently completed which I hope may be accepted by some of our symphony orchestras for presentation. It is an ambitious work and contains some pregnant and striking themes.

William M. Roberts gave one evening this week another of his free organ recitals. I did not attend, but am informed that the program was an interesting one and presented in excellent style. Max Lezius, baritone, gave vocal assistance in acceptable renditions of an aria from "Elijah" and a group of songs.

Here endeth the chatter.

WILSON G. SMITH.

## Katharine Goodson Impressions.

Among the many excellent critiques of Katharine Goodson's recent appearances are the following, which refer to her playing with the Pittsburgh Orchestra and the Kneisel Quartet, respectively:

Katharine Goodson fully confirmed the high opinion of her powers, which every one formed who heard her play the same concerto at Northampton, last week. She is one of the most brilliant and attractive pianists who have in recent years visited our shores. How wide her range is no one could say on the strength of the evidence presented—she declined to give the encore which the audience insisted upon, and which would have been welcome if only to show her quality in other styles. As a player of light she is most admirably gifted. She has that clear, sparkling brilliance which the famous Vienna teacher has given to so many of his pupils, and she plays with a nervous force that is electrifying. In the great climaxes of the concerto she reached a pitch that few pianists can compass, and the interesting detail of the lighter portions was unfailing, fine and interesting.—Springfield, Mass., Daily Republican, February 20.

Crowning the program of the evening was the playing of Beethoven's famed "Kreutzer Sonata," op. 47, for violin and piano, by Mr. Kneisel and Katharine Goodson. Mr. Kneisel's neat and finished style is well known, but Miss Goodson is a new pianist here with the Kneisels. It was noticed when she touched her fingers to the keyboard that they are those of an ideal pianist. They are long, slender, flexible and strong, giving her capacity to perform with ease prodigies in the way of fingering. Technic had no terrors for her. And it was noticed that, although she used the score, there was not the slightest evidence of her being bound by it. She read not only the notes, but Beethoven's meaning in every advancing thought, her nuancing being delightful. Though the themes in the three movements are iterative, Miss Goodson's shading was so exquisite that they took on new and rhythmical meaning. Moreover, she did not abuse the dynamics, though she did not omit them by any means, when occasion demanded, while her runs and trills in lighter passages were pearly in tone. There was a tremendous outburst of applause at the conclusion of the number and the two artists were recalled seven times.—From the Brooklyn Daily Eagle, Brooklyn, March 1.

## Pennsylvania Pianist Dead.

James Dougherty, a piano teacher of Chester, Pa., died at his home in that city on Wednesday, February 27. Mr. Dougherty was not yet thirty years old. The deceased had also directed orchestras in musical comedy companies.

## Bruno Huhn's Songs Sung.

Bruno Huhn's concert at Sherry's, Monday afternoon, was attended by an audience that overflowed the room. The program was made up principally of songs composed by Mr. Huhn. Those who took part in the concert were Edith Chapman Goold, Francis Rogers, Paul Kefer, 'celist, and Charles Schuetze, harpist. The vocal numbers follow:

Cato's Advice (Carey) .....	Huhn
I Arise from Dreams of Thee (Shelley) .....	Huhn
Erin (M. S.; Moore) .....	Huhn
The Light That Lies (M. S.; Moore) .....	Huhn
Francis Rogers.	
Fruhlings ist da! .....	Hildach
Im Kahn .....	Grieg
Im Traum .....	Grieg
Edith Chapman Goold.	
The Dying Christian to His Soul (M. S.; Pope) .....	Huhn
Francis Rogers.	
'Neath the Apple Trees (Julia, Pierson Mapes) .....	Huhn
Goodbye (to a Child) (Rennell Rodd) .....	Huhn
Love's Philosophy (Shelley) .....	Huhn
Strephon the Shepherd (Selby) .....	Huhn
A Day Dream (Bertha McDonald) .....	Huhn
Mrs. Goold.	
A Broken Song (by request; Moira O'Neill) .....	Huhn
A Song of Glenan (by request; Moira O'Neill) .....	Huhn
Denny's Daughter (by request; Moira O'Neill) .....	Huhn
Back to Ireland (by request; Moira O'Neill) .....	Huhn
Francis Rogers.	

Only words of praise may be spoken regarding these songs. Had Mr. Huhn written only these they would be sufficient to establish his reputation as a composer. They disclose a high order of creative ability as well as ripe musicianship. It should be mentioned that they were admirably sung.

## Lhévinne's Third Recital Program.

Josef Lhévinne, the Russian pianist, will have the assistance of Madame Lhévinne at his third New York recital, to take place at Carnegie Hall, Thursday afternoon, March 14. The program follows:

Etudes Symphoniques .....	Schumann
Ballade, F major .....	Lhévinne
Nocturne, F minor, op. 55, No. 1 .....	Chopin
Polonaise, A flat, op. 35 .....	Chopin
Lhévinne.	
Suite, No. 1, for two Pianos .....	Arenski
Romanzo.	
Valse.	
Polonaise.	
M. and Mme. Lhévinne.	
Paganini Etude, E major .....	Liszt
Soirée de Vienne, A major .....	Liszt
Lhévinne.	
Serenade, op. 93, D major .....	Rubinstein
Pres de Ruisseau .....	Rubinstein
Lhévinne.	
Oriental Fantaisie, Islamée .....	Balakireff
Lhévinne.	

## Manhattan Opera Repertory.

On Wednesday evening, March 6, "La Bohème" will be repeated in Italian, the occasion also being the twelfth appearance of Melba, who will be accompanied by Trentini, Bonci, Sammarco, Arimondi, Gilibert, Galletti-Gianoli, Tecchi, Reschigian and Fossetta. Tanara will conduct.

Friday evening, March 8, "Fra Diavolo" (in Italian) will be given for the first time at the Manhattan Opera House, with Pinkert and Giacoma, and Bonci, Arimondi, Gilibert, Galletti-Gianoli, Venturini, Fossetta. Campanini will conduct.

At the Saturday matinee, March 9, "Carmen" will be sung in French. Bressler-Gianoli, Donald, Trentini and Giacoma, and Dalmore, Seveilac, Gilibert, Daddi, Mugnoz and Reschigian will sing, with Campanini conducting.

Saturday evening, March 8, "Aida" will be sung in Italian (at popular prices). Campanini will conduct, and the following singers will be heard: Russ and De Cisneros, and Bassi, Ancona, Arimondi and Tecchi.

## Von Ende Novelty Concerts.

The third of four concerts devoted to the performance of new and rarely heard works was given by Herwegh von Ende with the co-operation of Hans Schroeder and the Von Ende String Quartet, February 27, at the American Institute of Applied Music. The sweetly modulated music of the quartet is a genuine pleasure. Mr. von Ende plays first violin, Samuel Saron, second violin; Jacob Altschuler, viola, and Modest Altschuler, 'cello. The first number, an early quartet by Richard Strauss, op. 2, is an extremely interesting work; the beautiful andante cantabile aroused enthusiasm. Four German songs by Heinrich Gottlieb-Noren followed, delightfully sung by Mr. Schroeder; the piano accompaniment to these songs, as played by Margery Morrison, added considerably to their musical value. The string quartet closed the program with Vasa Suk's "Bohemian Folk Songs," consisting of five short numbers, of much beauty and variety. The final concert takes place March 30, when Edgar Stillman Kelley's Piano Quintet is to be the principal number.

**MORE PRAISE FOR MACMILLEN.**

Francis Macmillen's success at his second Chicago recital, February 24, was even more striking than his first. The critics speak as follows of the young violinist's art:

"Greeted by far the largest audience that has yet heard him he repeated his former triumphs yesterday afternoon. A detailed review of his recital is hardly necessary. He again demonstrated his complete control of the technical possibilities of his instrument. Again one was compelled to admire the beauty of his tone. His interpretations revealed the same good taste and sound musicianship. But everything was so sane, wholesome and in such good taste. \* \* \*—*Inter-Ocean*.

"Francis Macmillen, the young American violinist, was heard in his third recital of the present season yesterday afternoon in Orchestral Hall, where he scored a remarkable success. The program was a popular one, containing several peculiarly grateful numbers, and the violinist was also ably assisted by Rosina van Dyk, a coloratura soprano, of fine talent and attainments. The program was so thoroughly and so heartily enjoyed that it was more than doubled, and even after the closing number the violinist was compelled to repeat the finale of the Mendelssohn concerto.

"Macmillen is a graceful player and not only has he astonishing technical qualifications but he is well equipped temperamentally and his tone is remarkably pure and of



FRANCIS MACMILLEN.

fine quality. He began with the "Devil's Trill," by Tarini, which went so well that he responded with an additional number. After the Ernst concerto, in F minor, which was played with superb artistry, there was another encore and during the group of five delicate pieces that followed he was compelled to repeat the Hungarian dance in A major and the "Humoresque" by Dvorák. The others in this group were "The Bee," by Schubert, and a Bohemian dance by Randegger, Jr. Two movements from Mendelssohn's concerto for the violin concluded the program."—*Chronicle*.

"At the Orchestra Hall Mr. Macmillen was heard in a group which consisted of a lengthy \* \* \* "Legende," by Sinding, the A major Hungarian dance of Brahms-Joachim, the Dvorák "Humoreske," the Schubert "Bee," and a Bohemian dance by Randegger.

"The young artist is in many respects an exceptional player. His technic apparently knows no difficulties, his tone, while not notably large, is of beauty and has individuality, and there is an intensity and character about his work which lends it the power to hold attention, to move, and to enthuse the hearer. The audience, which was of good size, received the violinist with hearty approval and asked for repetition of every number in the group heard, but were granted only the Hungarian dance a second time."—W. L. Hubbard, in *Tribune*.

**The Olive Mead Quartet's Concert.**

The Olive Mead Quartet gave its third concert of the present season Thursday evening of last week in Mendelssohn Hall. A good sized audience enjoyed this program: Trio, G minor, op. 15, for piano, violin and violoncello; Smetana; quartet, D minor, Cherubini; quartet, F major, op. 37, for piano, violin, viola and violoncello, Scharwenka.

To many persons in the audience the Smetana trio seemed a novelty. It is a strong, original, tuneful work, wholly devoid of those harmonic idiosyncrasies which mark some of the later compositions of this rarely gifted musi-

cian. Smetana, sad to relate, died in a madhouse. The young women played this work with spirit and accuracy.

Cherubini's quartet, a fine example of the old style classics, was performed so well that the audience demanded a repetition. This, however, was not granted.

That Scharwenka quartet is a really great work, which ought to figure often on programs. It has been played by nearly every string quartet of importance. It was first performed by the Joachim Quartet in Berlin, the composer playing the piano part.

In the concert Thursday night the assisting pianist was Alice Cummings, whose work was in every way most creditable.

**MUSIC AT THE NATIONAL CAPITOL.**

WASHINGTON, D. C., March 1, 1907.

Woman, lovely woman, has held the concert boards in Washington during the past fortnight, the three soloists appearing in recitals and symphony programs all having been of that gentle persuasion. The first was Olga Samaroff with the Boston Orchestra on February 19. As yet new to the concert stage—but two short years having elapsed since her first public appearance—she bids fair to cleave (or hammer, if you like) her way into fame in a very short time. Tschaikowsky's B flat minor concerto was given with rare understanding. Her execution, while emotional, is yet under perfect control and technically brilliant. Her poise is excellent. Jedliczka pupils, scattered here and there through the audience, seemed to recognize the effect of that great master's teachings in Samaroff's work, and whether or no the year or two of finishing work she did in Berlin under his guidance is responsible for the excellent impression her bearing and musicianship made, certain earmarks were there which were unmistakable. Jedliczka never killed enthusiasm in his pupils, and this Samaroff abounds in. She is strong, she is brilliant—yet womanly withal. The first orchestral number was "The Sorcerer's Apprentice," by Dukas, a weird yet pleasing fantasia, founded on a ballad of Goethe which called forth enthusiastic applause. Beethoven's seventh symphony ended the splendid program, and, while a transposition of the numbers would have been advisable, so that the lighter music might have been given when the audience began to grow weary, yet was it listened to with the closest attention and the beautiful rendition thoroughly appreciated.

The Boston Symphony Quartet gave a fine concert the next afternoon at the New Willard, assisted by Rudolph Ganz in the suite for piano and violin by Edward Schütt (op. 44) and Schumann's quintet in E flat major (op. 44). Mr. Ganz made so excellent an impression that it is to be hoped Washington may hear him in solo work before long—a privilege enjoyed by other cities to the full, if one may judge from the glowing praise showered upon him in the press. The other number on the program was the Tchaikowsky quartet in D major, op. 11, No. 1—all equally delightful and faultlessly interpreted.

Gertrude Peppercorn, the English pianist, gave a charming recital here on February 12. Her splendid achievements in the Liszt sonata in B minor and some excellent Chopin numbers, as well as her playing of several waltzes of Brahms, showed great versatility.

The Philadelphia Orchestra brought the third woman soloist—the incomparable Schumann-Heink, who changed her numbers somewhat, substituting two songs by Schubert, "Der Tod und das Mädchen" and "Die Altmacht," for the "Nibelungen" songs as billed (Erda scene from "Rheingold" and Faltraute from "Die Gotterdämmerung"). Her second number consisted of the recitative and aria from "Rienzi." She was in splendid voice and was repeatedly recalled. Owing to the illness of Mr. Scheel, which calls forth great regret in this city, Leandro Campanari conducted. His reading of the Wagnerian numbers, which included the prelude from Act I and Act III from "Lohengrin" and the "Kaisermarsch," was most artistic—as indeed could be said of the entire program. Beethoven's first symphony and Liszt's symphonic poem, "Les Preludes," were also given, the last rendition being particularly fine.

H. H.

**Motley Slags in "Rigoletto."**

At Patchogue Lyceum, February 22, there was a miscellaneous program of music and drama, ending with the third act of "Rigoletto," in which Francis Motley, the basso, sang Sparafucile. This role is particularly suited to Motley, and he sings and acts it with gusto; he has also appeared in it at Carnegie Lyceum, and on both occasions won rounds of applause.

**Florence Huberwald to Give Song Recital.**

Florence Huberwald, the soprano, announces that she will give a song recital at the Waldorf-Astoria on the evening of Thursday, March 21. The singer is to have the assistance of some prominent instrumental artists.

**CARL SOBESKI, THE BOSTON TEACHER.**

A Polish-Dane, but now thoroughly Americanized, with a strong personality, a stamp of his genre and a blend of general artistic sense with astounding musical gifts and talents—this is Carl Sobeski, the lyric baritone and voice teacher of Boston, Mass.

Mr. de Gogorza, the man who is known from ocean to ocean for his musicianship and rare intelligence as a singer, relaxed his rule of "no pupils" last summer and took Sobeski. The latter, while having studied for years past with some of the most eminent singing masters in Europe, says without hesitation that De Gogorza has been of the most practical value to him. "But after all," adds Mr. Sobeski, "we are our own teachers." This man is possessed of broad artistry. He is thoroughly conversant with the art world, and has in his studios many rare works by artists and sculptors, this plainly evidencing his love and taste for that which pertains to the refined in art. In temperament and practice he is the real musician, possessing a lyric baritone voice of exceptional beauty, which has been the direct means of placing him in touch with the crowned heads of Europe in times past. He was a "lion" in London drawing rooms, and has taught there with much success. His song writing, as he says, has been with no particular definite aim, but only as a relaxation, yet the Sobeski songs teem with a charm not often shown in those which come from the pen of more confident writers. Mr. Sobeski has been highly successful with his teaching. His



CARL SOBESKI.

results with pupils have been almost phenomenal. In his own singing he has been always the student, first attempting, then obtaining a firm hold on the modern French and early Italian schools, from which he sings so admirably. But his specialty, if any, lies in the modern romantic school, and to hear him is to always want to hear him. His strong personality is apparent in his hold upon friends and pupils. He is an indefatigable worker in art's cause, and never allows a pupil to feel that he has "finished" a song, even after tone production, diction, phrasing and all are conquered, but leads him to think further into the interpretive side, which he feels is the limitless field seldom entered by the average singer. He says: "The breath is the thing in all artistic singing. Mezzo voce may be practiced until conquered, and good resonant tones are mentally heard by the pupil. Direct the tone into the mask, then relax the organs of production. Use lips easily, for pure enunciation is never labored. Then the rule, if rule one must have, is simply concentration, relaxation and breath control, with the diaphragmatic support." His broad communion with principles of art causes Mr. Sobeski to be recognized as the true teacher and exemplar of singing.

**June Reed Not Going Into Vaudeville.**

June Reed, the violinist, is not going into vaudeville. The statements published in some of the daily papers that Miss Reed is having a sketch written, for the vaudeville circuit, is denied by the artist. She says the announcements are entirely without foundation. This summer Miss Reed will go abroad, and next season she will again play at concerts and recitals in this country.

**Schenck and the Telharmonium.**

The regular daily recitals of Telharmonic music under the direction of Elliott Schenck are proving a tremendous success, Mr. Schenck receiving much praise for the work of his artists upon this new and difficult instrument.

# GOTTFRIED GALSTON'S PROGRAMS

A Cycle of Five Historical Piano Recitals Given in  
London, Paris, Berlin, Amsterdam and Vienna

## Program of First Recital



### J. S. BACH

CAPRICCIO in B flat major

CHROMATIC FANTASIE in D minor

\*PRELUDE AND FUGUE in C sharp minor

\*PRELUDE AND FUGUE in C sharp major

—  
PRELUDE, FUGUE AND ALLEGRO in E flat major  
CONCERTO in the Italian Style, in F major

—  
SIX TONSTUCKE, transcribed by Ferruccio Busoni  
Prelude and Fugue in D major (Organ).  
Four Choral Preludes (Organ).  
Chaconne in D major (Violin).

## Program of Second Recital



### L. v. BEETHOVEN

SONATA in A major, Op. 101

- 1. Allegretto ma non troppo.
- 2. Vivace alla marcia.
- 3. Adagio.
- 4. Allegro.

SONATA in B major, Op. 106

- 1. Allegro.
- 2. Scherzo.
- 3. Adagio sostenuto.
- 4. Allegro risoluto (Fuga a tre voci).

SONATA in E major, Op. 109

- 1. Vivace, ma non troppo.
- 2. Prestissimo.
- 3. Andante con variazioni.

SONATA in A flat major, Op. 110

- 1. Moderato cantabile.
- 2. Allegro molto.
- 3. Adagio.
- 4. Allegro.

SONATA in C minor, Op. 111

- 1. Maestoso—Allegro con brio.
- 2. Arietta—Adagio molto semplice.

## Program of Third Recital



### F. CHOPIN

TWELVE PRELUDES from Op. 28 and Op. 45

—  
TWELVE STUDIES, Op. 10

TWELVE STUDIES, Op. 25

THREE NEW STUDIES: No. 1. F sharp minor

No. 2. A flat major

No. 3. D flat major

Nocturnes in F sharp minor and F sharp major,

Op. 48, No. 2; Op. 15, No. 2

Valses in A flat major and D flat major,

Op. 42; Op. 64, No. 1

Polonaise in A flat major, Op. 53

## Program of Fourth Recital



### F. LISZT

VARIATIONS über "Weinen, Klagen"  
FANTASIE AND FUGUE on B-A-C-H

ANNEES DE PELERINAGE (Second Part: Italy)

- 1. Sposalizio.
- 2. Il Pensero.
- 3. Canzonetta del Salvator Rosa.
- 4. Sonetto 47 del Petrarca.
- 5. Sonetto 104 del Petrarca.
- 6. Sonetto 123 del Petrarca.
- 7. Fantasia quasi Sonata (Après une lecture du Dante).

MEPHISTO WALZER  
HEROISCHER MARSCH  
LUCREZIA BORGIA FANTASIE



GOTTFRIED GALSTON.

## Program of Fifth Recital



### J. BRAHMS

VARIATIONS AND FUGUE on a Theme by Handel,  
Op. 24

TWO RHAPSODIES in B minor and G minor, Op. 79  
FOUR CLAVIERSTUCKE, Op. 119

- 1. Intermezzo—B minor.
- 2. Intermezzo—E minor.
- 3. Intermezzo—C major.
- 4. Rhapsodie—E flat major.

EIGHT VALSES, Op. 39

VARIATIONS on a Theme by Paganini, Op. 35 (two books)

## DATES

**LONDON:** . . . . .  
**PARIS:** . . . . .  
**BERLIN:** . . . . .  
**AMSTERDAM:** . . . . .  
**VIENNA:** . . . . .

**January 17, 24, 31, February 14, 21, 1901**  
**March 2, 6, 11, 16, 21, 1907**  
**October to December, 1907**  
**During Season of 1907-08**  
**Winter of 1907-08**

## GREATER NEW YORK.

NEW YORK, March 4, 1907.

J. Christopher Marks and Mrs. Marks' third recital took place at the residence-studio Thursday evening last, with the following artists: Rafael Navas, pianist; Bessie J. Crosby, soprano; Ernst Somargren, violinist; Edith Main, soprano; William A. Kneen, bass, and Harry L. Reed, tenor. Of these Misses Crosby and Main and Mr. Kneen are pupils of Mr. Marks. Mr. Reed is solo tenor of his choir at the Church of the Heavenly Rest. The pupils sing with much style, with good voice production and distinct enunciation, these points covering the important requisites of the good singer. Mr. Navas has been frequently mentioned in this paper. He played a group of three Spanish airs, followed by an octave study by Leschetizky, with much dash and feeling. Mr. Somargren played his encore, a berceuse by Neruda, especially well. Mr. Reed's singing of "The Lass With the Delicate Air" and "Dry Those Tears" was full of grace and feeling, respectively, and his enunciation is always a model.

Lacey Baker delivered an address on "Music and Medicine" at the last meeting of the National Society of Musical Therapeutics, in a Carnegie Hall studio, February 28, the burden of which—"nice music instead of nasty medicine"—is the thought behind the society. The secretary reported as to musical visits paid to hospitals, etc., the effect of the music on patients, and sundry other matters. Mr. Baker's paper was full of bright thoughts and subtle wit, and attracted closest attention. Miss Fiske played a violin piece, and Mr. Ernst sang the prologue to "I Pagliacci." Mrs. George G. Trask was in charge of the music.

Emma C. Thursby's last Friday afternoon musical and reception was in all ways very successful occurring on February 22, a holiday, it permitted the presence of many men. The day before was Miss Thursby's birthday, and the rooms were filled with flowers. Music and recitations were contributed by Edwin S. Belknap, Harvey Worthington Loomis, Miss Gordon Kirby, Mrs. John Rooney, Birdice Blye, Bernard Landino, Rafael Navas, and two artist pupils of Miss Thursby, Reba Cornett-Emory and Pauline Sternberg, sopranos; Alice Gates Wakeman at the piano. Tea was poured by Mrs. Stewart L. Woodford and Ellie Goin. Those present were from prominent social, musical or literary life.

The Yersin French recitals at the studio on March 3 and 4 consisted of varied programs of music and recitations, some of the Yersin graduates and assistants taking part, as well as the Miles Yersin. The merits of this school are well known, and need no comment here.

The Hungry Club dinner of March 2, at Hotel Earlington, found a number of musical guests, among others Zilpha Barnes-Wood, May Nevin Smith, Lillie d'A. Bergh, and on various previous occasions Rafael Navas, pianist, and Bernard Landino, tenor, took part. Mattie Sheridan, editor "Men and Women," absent for some weeks on account of illness, was present, and was greeted with applause, the entire company rising on her belated entrance to the dining room.

Walter Pulitzer is at home every Thursday from 8 to 12, in The Croisic, when musical and literary people are wont to gather at his hospitable board. The New York Sun of January 11 gave a half column account of one of these "Genius Nights," which in due time will be chronicled in this column.

Irwin Hassell was the piano soloist at the last meeting of the Allied Arts Association in Brooklyn; he played at the concert given by Damon Lyon in St. Paul's Chapel, Brooklyn, February 13; was soloist at the Minerva Club meeting, Waldorf-Astoria Hotel, February 24, and at a musicale given by Mrs. Preyer in her studio, Central Park West. At the Minerva Club affair he was forced to play an encore, and the ladies gave him a vote of thanks.

Elizabeth Patterson gave a studio musicale at 14 West Eighty-fourth street on March 5, of which we shall have something to say in the next issue of this paper. She was the soloist at the last meeting of the Republican Club, Hotel Astor, February 28.

Ada Landon Hand's Orchestra furnished the music for the National Arts banquet, and at the Fair for the East Side Clinic, at the Waldorf-Astoria Hotel, March 2. Mrs. Hand always plays appropriate music, up to date, with standard operatic airs, etc., in refined and enjoyable fashion.

Benjamin Monteith, whose varied activities as conductor of several choirs, the Passaic Oratorio Society, teacher of vocal music, etc., keep him in the public eye, has recovered from a severe illness.

J. Warren Andrews gives his third recital tomorrow, Thursday, at the Church of the Divine Paternity, Central Park West and Seventy-sixth street, at 4 o'clock, playing works by Handel, Tours, Wolstenholme, Widor and Mendelssohn. Marion Greenfield, his pupil, will play, and Mrs. J. L. Miller, soprano, will sing.

### CHARLES HEINROTH, PITTSBURG CITY ORGANIST.

Charles Heinroth has accepted the offer of the position of Pittsburg City Organist, and director of the music at Carnegie Library, beginning October 1, for the period of three years. This is the only position of the kind in all America. Frederic Archer occupied the position some years ago, up to his death, followed, after an interim, by



CHARLES HEINROTH.

Edwin Lemare, the English organist and composer. The incumbent's chief duty lies in giving semi-weekly recitals during nine months of the year.

Mr. Heinroth will go to the dedication of the Carnegie Institute Buildings, which cost \$6,500,000, and is to be made an international event, April 11, when he will play two organ solos in the course of the dedication ceremonies. Notable representatives of the arts and sciences have been invited, and degrees are to be conferred on several visiting men. Sir Edwin Elgar is expected.

For eleven years past Mr. Heinroth has been organist and choirmaster at Ascension Protestant Episcopal Church, Fifth avenue and Tenth street, during which time the standard of music has been high. The 4 o'clock afternoon service has been especially attractive, by reason of the many important choral works sung; as a rule a different work is performed every Sunday during Lent. The writer, who has watched the development of Heinroth during a period of ten years, has frequently commented on his splendid technic, his musical nature, and his high ideals. So, too, his musical interpretation has developed, until now, to quote his own modest words, he "feels that he is really able to do his best work." Important as the position is in Pittsburg, it will be occupied by one fully grown to it, and in worthy, dignified fashion. That city is to be congratulated on its choice, and particularly that this choice is an American fellow citizen.

### Another Southern Tour for the New York Symphony.

The New York Symphony Orchestra will make another Southern tour this spring. Festival engagements will be filled at Louisville, Ky., and Spartanburg, S. C. After the return from the South, the orchestra will assist at the music festival in Syracuse, N. Y. These cities and towns will be visited during April and the first days of May: Springfield, Mo., April 8th; Little Rock, Ark., 9th; Shreveport, Ala., 10th; New Orleans, 11th; Mobile, Ala., 12th;

Selma, Ala., 13th; Marion Ala., 15th; Columbus, Miss., 16th; Memphis, 17th; Louisville, 18th, 19th and 20th; Knoxville, 22d; Asheville, 23d; Spartanburg, 24th, 25th and 26th; Charlotte, N. C., 27th; Lynchburg, 29th; Richmond, 30th; Greensboro, May 1st; Salisbury, N. C., ad; Raleigh, 3d; Norfolk, 4th. The tour is under the management of Loudon G. Charlton.

### Benefit for Emil Fischer.

A testimonial entertainment for Emil Fischer will be given at the Metropolitan Opera House on Friday afternoon, March 15. The following artists have already volunteered to appear:

Mesdames Gadski, Fremstad and Schumann-Heink. Messrs. Burgstaller, Dippel, Goritz, Blass, Reiss and Hertz. The latter will conduct a full opera house orchestra in a Wagner program consisting of the first act of "Die Walküre" and another act to be announced later, and the third act of "Die Meistersinger," in which Herr Fischer will appear in the part of Hans Sachs, the role which he created in America and with which his name has been so closely associated.

### Cecil James in Oratorio—New Bookings.

Cecil James, the tenor, sang with success in the performance of "St. Paul," at York, Pa., some weeks ago. The following criticisms are from the York papers:

Cecil James, the tenor, accomplished the lofty and intricate work of the oratorio in a sympathetic but strong manner, which was highly appreciated.—*The York Daily*.

Mr. James had considerable difficult work to handle and he did it remarkably well.—*York Gazette*.

Mr. James, a stranger to York audiences, sang the tenor of the oratorio in a highly creditable and pleasing manner.—*York Dispatch*.

Some future dates for the singer are March 3, concert, Harvard Club, New York City; March 4, concert, Albany, N. Y.; March 5, Washington, D. C., Choral Society; March 9, Rubinstein Club, New York; March 19, Mozart Club, Pittsburgh, Thirteenth Psalm, Liszt, and "St. Cecilia," Benedict; March 21, Tarrytown, N. Y., "Oliver to Calvary"; March 23, Aeolian Hall, concert, and March 29, Tarrytown, N. Y., "Crucifixion."

### Otto Hegner Dead.

(Special cable to THE MUSICAL COURIER.)

LONDON, March 5, 1907.

Otto Hegner, the pianist, died last Thursday. The remains were cremated at Hamburg on Saturday. The artist was thirty-one years of age.

Hegner was born at Basle, Switzerland, November 18, 1876. He was a pupil of Fricker, Huber and Glaus, and made his debut as a prodigy in his native town. He has played at concerts in Germany and in England. Hegner visited America in 1888, and made a tremendous success here, being considered fully the equal of Josef Hofmann as a boy pianist. Recently Hegner has been more of a teacher than player, and was connected with conservatories in Berlin, and later in Hamburg.

### George C. Carrie's Engagements.

George C. Carrie, the tenor, sang at a performance of "The Passion Music" (Bach), in Jersey City, on February 13, and the singer was immediately re-engaged for a Lenten recital on February 27. Carrie invariably gets a re-engagement wherever he sings. His February bookings included: 3d, Brooklyn; 5th, Baptist Temple, Brooklyn; 10th, Yonkers; 12th, concert in New York City; 17th, Brooklyn; 24th, New York City; 26th, concert (Carnegie Hall), New York; 27th, Lenten recital, Jersey City; 28th, concert Central Congregational Church, Brooklyn.

### Madame De Moss with New York Symphony Orchestra.

Mary Hissem de Moss has booked the following dates, most of them with the New York Symphony Orchestra, for the month of April and the first week in May: April 1, Brooklyn; 2, Parkersburg, W. Va.; 4, Louisville, Ky., Apollo Club; 19, Louisville Festival; 20, Louisville Festival; 24, Spartanburg, S. C., Festival; 25, Spartanburg Festival; 27, Charlotte, N. C.; May 1, Greensboro, N. C.; 2, Raleigh, N. C.; 3, Raleigh, N. C.; 7, Syracuse, N. Y.; 8, Syracuse, N. Y.

### August Manns Has Passed Away.

August Manns, the founder of the Saturday concerts at the Crystal Palace, London, died Friday of last week at the ripe age of four score and three. Mr. Manns was born in Germany, but had resided in England for over fifty years. He conducted concerts throughout England and Scotland with considerable success. During his last years, however, the musician lived in practical retirement. The degree of Mus. Doc. was conferred on him by Oxford University. Dr. Manns was knighted in 1904, on the fiftieth anniversary of his musical labors in England.

**A Musical Spring at the University of California.**

BERKELEY, Cal., February 25, 1907.

The University of California has arranged for thirteen musical and dramatic performances during the months of March, April and May. There will be six symphony concerts by the University Orchestra of seventy players, under the direction of J. Fred Wolle. The dates of the concerts are: March 1, 14, and 28; April 11 and May 2 and 9. Rosenthal will be the soloist at the first concert, playing the Chopin concerto in E minor and the Liszt concerto in E flat. Mr. and Mrs. Alexander Petschnikoff will assist at the fourth concert on April 11, playing the Mozart concerto for violin and viola. On this occasion Mr. Petschnikoff will also play the Tchaikovsky concerto for violin. Anton Hekking is the soloist announced for the fifth concert on May 2. Hekking is to perform either the Goltermann or the Saint-Saëns concerto. A vocalist will appear at the concert on March 28, but the managers are not prepared to give the name of the singer at this writing.

Three chamber concerts by the Minetti Quartet will be given on March 7, 21 and April 4.

April 25 the University Chorus and the University Orchestra, under the direction of Professor Wolle, will offer a performance of the legend of "Christoforus." The poem was written by Hoffmann, the music by Rheinberger. This is a beautiful choral work of modern style, never before given in California.

Saturday evening, April 6, the English Club of the University will present an English version of the Sanskrit play, "The Little Clay Cart." Thursday, April 18, the "Eumenides" of Aeschylus will be presented in the original Greek by students of the University. Friday afternoon, March 22, the San Carlo Opera Company, of Naples, will present an opera in the Greek Theater. "Aida" and "Faust" are under consideration.

**Music Across the Hudson.**

JERSEY CITY, March 2, 1907.

The mid-season musicale of the Hasbrouck School of Music, Jersey City, of which Gustav L. Becker, of New York City, is superintendent, drew a large audience that filled Hasbrouck Hall on March 1. The program presented pupils of Mr. Becker and Moritz Schwarz, piano and organ; vocal pupils of Benjamin Monteith, and violin pupils of Rudolf Jacobs, in solo and ensemble numbers, and was of a high grade of excellence, both in the choice of compositions and in the playing, which brought out enthusiastic applause. At the conclusion of the regular program C. C. Stimets, the principal of the Hasbrouck Institute, of which this is one of the departments, announced that there had been a general desire, made known to him by notes and by personal requests, that Mr. Becker be asked to play, and so Mr. Becker was brought from behind the scenes to the piano, when he played the "Spinning Song" from "The Flying Dutchman" with much success.

**Marie Hall Here for Another Tour.**

Marie Hall arrived in this country on Saturday, and on Monday of this week opened her tour of concerts at Montreal. The English violinist will play in the principal cities of Canada, and will have some appearances in the United States on her way to the Pacific Coast, where she will sail for Australia. In the Antipodes, Miss Hall is booked for many concerts. She will also visit South Africa before returning to her home in England.

**Luigi Costantino in Concerts.**

Luigi Costantino, the pianist and composer, of New York City, was heard on February 23 in recital in New Haven, and the local papers said that his fine musicianship made his playing memorable. He played "Mountain Spring," his own composition, and selections of Chopin and Liszt. Mr. Costantino is going to play in the Waldorf-Astoria on Friday for the benefit of St. Mark's Hospital, and he will perform for the first time in America two of his new compositions.

**Bookings and Notices for Marc Lagen, Tenor.**

Recent bookings for Marc Lagen, the tenor, include: Seattle, Wash.; Portland, Ore.; Burlington, Des Moines, Davenport, Ottumwa and Keokuk, all Iowa; also Madison and River Fall, Wis.; Cincinnati and Toledo, Ohio; Omaha and Hastings, Neb.; Chicago and Quincy, Ill.; Manhattan, Kan.; Portland, Me.; Montpelier, Vt.; Mt. Hermon, Mass.; London, Canada, and Pittsburgh, Pa. Some press notices read:

MARC LAGEN SCORES BIG HIT AT MEMORIAL U. B. CHURCH.

Mr. Lagen captivated the audience with his sweet tenor voice, and was compelled to respond to an encore after each of his numerous selections. His range is wide, his notes clear, and with his perfect enunciation and pleasing manner completely won all of his hearers. Mr. Lagen is young in years, but old in the study of his art, and a most promising future lies before him.—Toledo Blade.

Marc Lagen, tenor, made a very favorable impression on the audience with his voice, which is beautiful in its richness. His is a clear lyric tenor voice with marvelous carrying qualities, beautiful

in its fulness. Besides having such a delightfully musical voice he possesses great interpretative power, and in both talent and art are charmingly blended.—Keokuk Gate City.

**An Evening with Elvert Florio and His Pupils.**

Elvert Florio, one of the very successful and accomplished vocal teachers of New York, gave a musicale Tuesday evening of last week at his residence studios,



BELLA FISCH.

22 West Sixty-first street. The program which follows shows a wide range of composers and styles:

Piano Solo .....	Selected
Ouvre tes yeux bleus.....	Massenet
Penso .....	Tosti
Violin Solo, Hungarian Rhapsody, op. 43.....	Blauser
Inflammatus .....	Rossini
Ave Maria, with Violin accompaniment.....	Gounod
Louise Campau, Master Ritterband.	
Rienzi, Act V, Introduction and Gebet.....	Wagner
Walküre, Winter Stürme .....	Wagner
A Red, Red, Rose .....	Hastings
Cavatina, La Reine de Saba.....	Gounod
Je t'aime .....	Massenet
By Request, La Africaine, Prof. E. Florio.	Meyerbeer
Tannhäuser, Elizabeth's Prayer .....	Wagner
Song, Love Me and the World is Mine.....	Ball
Aida, Celeste Aida.....	Verdi
Song, Bonnie Sweet Bessie.....	J. F. Gilbert
It's Better to Laugh Than Be Sighing.....	Donizetti
Chanson du Toreador, Carmen.....	Bizet
Quando ero paggio, Falstaff.....	Verdi
Violin Solo, Bohémienne, op. 40.....	Vieuxtemps
Golgotha .....	G. J. Couchois
Love, the Pedlar.....	German
Aida, Scene, Finale III.....	Verdi
Bella Fisch, Elvert Florio, Enrico Oromont.	

The studios were handsomely decorated, and it is needless to add that a very large company of guests and friends attended. In a program of such length it is impossible to give individual mention to all the singers. The next best thing under such circumstances is to sum up the features of the singing. Mr. Florio takes a deep interest in the success of his pupils, and the allotment of numbers to the different voices indicates that their talents have been carefully studied by the master. Next to good voice placement, the singing was notable for distinct enunciation, and wherever dramatic expression was required it was in no case lacking. The portrait of Bella Fisch, which accompanies this review, represents one of Mr. Florio's talented sopranos. Dr. Egan, one of the baritones, is another who deserves special tribute. Master Ritterband, the assisting violinist of the evening, aroused much enthusiasm by his playing. The boy is only fourteen

years old, and is a pupil of Mandel Svet, of Newark, N. J. Mr. Florio's numbers were received with prolonged applause.

**Lucy Pillsbury Sings at the Waldorf-Astoria.**

Lucy C. Pillsbury, a Boston singer, whose musical life, while somewhat retiring and unobtrusive, has been crowned with various successes, filled two New York engagements last week with great success. Mrs. Pillsbury has a soprano voice which caused her to go across the Atlantic to perfect, which, after many seasons with various European masters and "schools," she finally submitted to Georg Henschel for actual finish and coaching. After hearing her for the first time, Mr. Henschel exclaimed, "You have a voice of extraordinary freshness and purity," and straightway began to suggest. This tractable woman possesses also a flexible voice of beautiful quality, and its purity has aroused many comments from connoisseurs. Anna R. Greene's first Lenten musicale, given in the beautiful East Room, where Bagby began his "mornings," had for its chief singer Lucy C. Pillsbury, of Boston.

Mrs. Pillsbury has mastered a repertory of songs from the different "schools," which she sings with admirable artistry. She enjoys giving Old Scotch, Old Irish, Old English and Welsh compositions, and can make an entire program of such gems, prefacing their presentation with a short description of them, together with some interesting bits as to their origin and date. These facts go to show the intelligence of this singer, and make her of indisputable value to any program. Mrs. Pillsbury has sung her way into almost every woman's club in the land. She has made an enviable success wherever she has given her admirable songs, and is sent for repeatedly by song lovers to give them all over again. The Waldorf-Astoria program was brilliantly conceived and interpreted. Mrs. Pillsbury opened her part of the program with "The Loreley," by Liszt, and closed the program with a group—(a) "Loch Lomond," Old Scotch; (b) "Love Is Kind," Old Irish; (c) "Mentra Gwen," Welsh serenade; (d) "Come, Lasses and Lads," Old English—giving a short talk as to their origin.

The large and discriminative audience gave her enthusiastic recalls after "The Loreley," and were almost beyond enthusiasm when her final group was sung. Her singing on Thursday afternoon at the Church of the Divine Paternity, in New York, was of much interest, the occasion being a series of sacred Lenten recitals being given there. Thus a Boston singer has been honored by and has honored New York with her art.

**Sembrich's Spring Tour.**

Madame Sembrich's spring tour, under the direction of Loudon Charlton, will include spring festival engagements at Louisville, Spartanburg and Syracuse, while among the concert appearances are those scheduled for Providence, Troy, Richmond, Greensboro, Jacksonville, Tampa, St. Augustine, Montgomery, Terre Haute and Chattanooga.

**Lillian Vernon Watt in New Bedford.**

Lillian Vernon Watt was one of the soloists of the concert given by the New Bedford Choral Association, of New Bedford, Mass. Miss Watt sang an aria from "La Gioconda," and songs by Gluck, Goring Thomas, Mozart and Henschel, and also in two duets with a baritone. The critics of two New Bedford papers refer to Miss Watt's part in the program in the most complimentary terms.

**Walter Spy's Chicago Success.**

(By Telegraph to THE MUSICAL COURIER.)

CHICAGO, March 4, 1907.  
Walter Spy's annual recital in Chicago yesterday was a great success. The audience was most appreciative. Many recalls.

E. K.

**Charity Concert a Success.**

Geraldine Farrar and Olga Samaroff gave a concert at the Waldorf-Astoria on Monday afternoon, March 4, in aid of the Home for the Destitute Blind. An audience which crowded the ball room to its utmost capacity and consisted almost entirely of New York's ultra fashionable set, listened to a well arranged program, delivered with skill and taste by the two artists. Over \$6,000 was realized for the worthy purpose that prompted the concert.

**National Association of Teachers of Singing.**

Hermann Klein presided at the last meeting of the National Association of Teachers of Singing, held at the house of the president, Madame A. E. Ziegler, 163 West Forty-ninth street, Friday evening, March 1. Mr. Klein made many new suggestions in his address. He thinks it would be well to hold a large meeting of the association and have excellent speakers on the subject of voice cultivation. Thursday evening, March 7, the association will hear an illustrated lecture by Dr. Kennefick on "Breathing Apparatus." Oscar Saenger and Anna Lankow have promised to aid the association. New members are admitted at each meeting.

# BOSTON.

HOTEL NOTTINGHAM,  
BOSTON, MASS., March 2, 1907.]

### "The Children's Crusade" by the Cecilia.

Pierne's legend, "The Children's Crusade," produced for the first time in Boston by the Cecilia Society, under the direction of B. J. Lang, has left a significant and poignant flavor, and the sweeping impression on all who listened to its music at Symphony Hall, on last Tuesday evening, that it was the most notable new work of the season. There are divers reasons for this production being a brilliant success. Mr. Lang has always evinced unimpeachable taste in what he elected to bring out with his Cecilia Society. It is an organization which stands for the best in art in this country, and its gradual development in general musical taste and production has been felt perceptibly by the musical fraternity of the East. Besides its own superb chorus, a choir of children, from the Somerville schools, assisted. There were also sixty players from the Boston Symphony Orchestra; Benjamin Whelpley at the organ, Mary Ingraham at the piano, and the following characters: Ally, Mrs. Cabot Morse; Alain, Edith Chapman Gould; a mother, Clara Jackson; the narrator, Frank Ormsby; an old sailor, L. B. Merrill; the voice from on high, Earl Cartwright; four women: soprano, Josephine Knight; soprano, Laura Eaton; alto, Josephine Martin, alto, Adelaide Griggs. There were many moments of triumph by the chorus, and the children showed admirable training. The singing of Mrs. Morse deserves special mention. Her beautiful voice and simplicity of manner won for her new laurels. She has a pure and sympathetic soprano of flexible range and full of dramatic touches, most pleasantly recalled when she was a pupil of Frank Morse, in seasons past; later she did some brilliant work under the late Signor Bimboni, in the School of Opera, of the New England Conservatory of Music, and recently coached with Mr. Lang. The other soloists did excellent work.

### Wallace Goodrich Succeeds B. J. Lang.

As it has been of considerable interest to the East at large as to who would follow as the conductor of the Cecilia Society after B. J. Lang's retirement, THE MUSICAL COURIER representative has been informed that the directors have chosen Wallace Goodrich, who is at present the conductor of the Choral Art Society, and of the annual festival of the Worcester County Musical Association and the Jordan Hall Orchestra, which was organized and conducted by him during the present season. That there were several "dark horses" does not mean that the wrong man has been chosen, and the fact seems indisputable that B. J. Lang's resignation, after thirty-one seasons of activity in behalf of the Cecilia Society, may mean, with the change, a renaissance in musical affairs in Boston, however broad the regret that so able a musician as Mr. Lang should retire.

### The Boston Symphony Concert.

Dr. Carl Muck chose the following program for the sixteenth concert of the season:

The Sea .....	Debussy
From Dawn Till Noon on the Ocean,	
Frolics of Waves,	
Dialogue of the Wind and the Sea.	
Olaf's Wedding Dance .....	A. Ritter
Mephisto Waltz .....	Liszt
Overture, Roman Carnival .....	Berlioz

Of Debussy's highly imaginative music much has been written and said. Its mood producing charm on even the initiate is absolute. It paints in soft pastels distant landscapes, some so far away they are mere colored impres-

sions of a dream; others, a vision in sound of strange fanciful things we all have at one time or another had, but were unable to express. He dreams fragments rhythmically, yet each receives an individuality. The sketches of "The Sea" were played in a bewilderingly fascinating vein by the orchestra. There were no gaps but the sea, in all of its moods, was brought straightway before an audience which sat enthralled with the spell which the exquisite music wove about them. There were impressive pictures. Ritter's music failed to appeal. It seemed almost an intrusive thing when the orchestra began. The Liszt and Berlioz numbers did not suffer by being played as the finale. The themes were engrossing, and Dr. Muck brought out strength, yet sensuous beauty. The whole program was brilliantly performed.

### An Attractive Suburban Program.

A suburban concert of unquestionable merit was given on the 28th by Myra Safford, soprano; Katherine Ricker alto; Joseph Viau, tenor; Charles Delmont, bass, and Margaret Gorham, pianist. There was a miscellaneous program in which Miss Safford, who is the soprano in a Lynn church, sang from "Queen of Sheba"; Mr. Delmont gave the prologue from Leoncavallo's "Pagliacci"; Miss Ricker gave Saint-Saëns' "Amour Viens Aider"; Mr. Viau sang "Celeste Aida," Verdi; Miss Gorham played Liszt's fourth Hungarian rhapsody, responding to an insistent encore with Dvorák's "Humoresque," and the quartet sang several numbers.

"In Fairyland," a song cycle, written by Orlando Morgan, and consisting of solos, duets and quartets, constituted Part II. Miss Safford, who has studied only with F. W. Wodell, owns a voice of real beauty, it being a high lyric soprano of that pearl like variety and which did charming justice to the opening solo of the cycle. There was musical feeling evident in all of her work, and she should feel encouraged to continue her musical studies.

Katherine Ricker is a professional to whom Boston has justly been kind in its due appreciation of her command of tonal production, diction, phrasing and many essentials of artistic singing.

Her solo, "Shed No Tear," perhaps, did not fully invite her best work. Its very spirit of joy seemed scarcely appropriate to the singer's powers as a contralto. But in the singing of the Saint-Saëns number she was splendidly effective.

Charles Delmont is another whom Boston recognizes as a bass singer of exceptional artistry. His voice is of broad range, beautifully vibrant and musical, and his taste in its use is flawless. He set the audience on fire with his magnetism almost before he had begun to sing, and when "Robin Good-Fellow" was half through the audience was akin to a bevy of Latins instead of a New England crowd. He was brought back and had to repeat the song which showed his powers to admirable advantage. His singing of the "Prologue" was likewise good. Mr. Viau, while a tenor of refinement, hardly realizes what he is capable of. He fails to find his organ fully responding to his own demands. Miss Gorham showed a definite touch of artistry in her playing of the "Humoresque," and her accompaniments were excellent.

### Final Concert by the New Orchestra.

The third and final Jordan Hall orchestral concert, Wallace Goodrich, conductor, showed this new organization in the most favorable light yet apparent, and proved conclusively that Mr. Goodrich and his orchestra have come to

stay. The concert brought out a large audience compared with those of the previous concerts.

The program was as follows:

Overture to <i>La Part du Diable</i> .....	Auber
Adonais, Elegiac Overture .....	Chadwick
Dance Scene .....	Glazounoff
Symphonic Variations for Piano and Orchestra .....	César Franck

Mr. Gebhard, pianist.

Romance, from <i>Music to Conte d'Avril</i> .....	Widor
In the Village, from the suite, <i>Caucasian Sketches</i> . Ippolito-Ivanoff	

Polish Festival, from the *Opera Le Roi Malgre Lu* ..... Chabrier

With the exception of the overtures by Auber and Chadwick, these pieces were played for the first time in Boston.

Heinrich Gebhard was the assisting artist in César Franck's "Symphonic Variations," and in this he showed himself a sincere lover, hence a reader of Franck's composition, which portrays marvelous technical beauties and which were most skillfully and exquisitely unfolded by Gebhard's poetic head and fingers and the orchestra—all under a Goodrich baton. Mr. Gebhard was recalled several times for his playing which, more than ever, seemed to establish him as a great artist. The program as a whole pleased the audience, making the final impression that Wallace Goodrich is a musician of worth and judgment; that he has proved himself capable of handling the kind of programs he essayed to present with the head of a master, and that the Jordan Hall orchestral concerts are probably a fixed feature of Boston's musical life in the future.

### Clara Tippett's Pupil.

Grace Horne, a pupil of Clara Tippett, gave a charming demonstration of Mrs. Tippett's ideas as to correct and pleasing vocalization in a recital of children's songs at a recent birthday festival when crowds of children, and older people, as well, were sung into ardent admiration by Miss Horne's cunning numbers. The fact is, Miss Horne had only recently added to her repertory a set of songs agreeable to children's ears, and this, as suggested by her teacher, Mrs. Tippett, and when she was importuned by those arranging the affair to give "something for young people," this young woman felt that her teacher's advice had not been in vain, and found herself vocally equipped with such charming little nonsense gems as "The Moon" and "I Have a Lively Little Friend," both by Constance Tippett, a daughter of Mrs. Tippett, and now in London; "Solar Monday," by Lunt; "The Minuet," by Fairlamb; "The Snow Man" and "Fair Weather," both by Benjamin Whelpley, and "I Once Had a Sweet Little Doll," by George Nevin. Miss Horne scored a big success with her pretty voice and dainty interpretation.

### A Wood Studio "Morning."

Anna Miller Wood's "class mornings" are attracting general interest. Various pupils appear before friends and give such satisfactory results as to always crowd Miss Wood's studios the following Wednesday with another set of admirers. Last Wednesday morning Nativa Mandeville, a young Canadian girl who has been a pupil for several seasons, sang, showing much gain in purity and volume. Miss Wood says of her: "She always did brilliant things easily." Miss Northrup, who has a beautiful contralto voice and at present holds a position in the First Baptist Church in Providence, R. I., was to have shared the program, but, being deterred, Miss Wood filled her place, to the immense pleasure of her friends present. Both of these girls have studios and are teaching with success. Some of the songs sung at Miss Wood's "morning" were: "The Swallows," Cowen; "May Day," Mathew; "Spring," Henschel; "Schmerzen," Wagner; a group from Strauss, Godard's "Embarques-vous," and a couple of dainty Massenet songs.

### The Boston Singing Club Concert.

The Boston Singing Club gave its second concert of this its sixth season, with H. G. Tucker conducting, in Jordan



**Katharine  
The English Planist**

**The Boston Press. on the occasion of Miss Goodson's American  
Debut with the Symphony Orchestra, January 18 and 19, 1907**

"The wildest applause and recall after recall followed. We most cordially join in the popular verdict."

"An artistic temperament of vitality and poise."—Boston Transcript.

"She was recalled several times amidst loud plaudits, and Dr. Muck smiled as though he enjoyed the tributes of appreciation."—Boston Herald.

"Her performance was one of rare brilliance."—Boston Daily Advertiser.

"She was recalled several times amidst loud plaudits, and Dr. Muck smiled as though he enjoyed the tributes of appreciation."—Boston Globe.

Miss Goodson is available for a limited number of engagements. For particulars as to Dates, Terms, Etc., Address

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SBRIGLIA METHOD**

Teacher of Winnifred Sanderson, Soprano with the Hay Ward Co.; Lillian Sammons, Soprano Kirk St. Church, Lowell, Mass.; May Gandy, Connecticut University, Chapel, Lowell, Mass.; Selma Gibson, Instructor in East Wing Seminary, Minnesota; Elizabeth Crawford, Soprano, Dallas, Texas; Norma Drexel and others.

STUDIOS: Swan Bldg., Lowell, Mass. PIERCE BUILDING,  
Butler Exchange, Providence, R. I. BOSTON, MASS.

Hall, on Wednesday evening, February 27. Teresa Mahoney, soprano; Paul Fox, flute, and J. Phair, horn, assisted, with Mary Chandler, pianist, and B. L. Whelpley at the organ. Miss Mahoney is a soprano new to Boston ears, but sang creditably. That Mr. Tucker has brought the Singing Club to a higher grade of work is true. The balance is better, and the general effects more artistic. The program included choruses, part songs and solos, and some of these were given for the first time and with excellent effect. The soprano solos were "Chere Nuit," "Hay Making," Needham; "The Lass With a Delicate Air," Arne, and "Where the Bee Sucks," Sullivan.

The Boston Singing Club has a number of good singers in it, and is in a flourishing and encouraging condition. The concert just given was the last in the season's series and was enjoyed by a most appreciative audience.

#### Laura Van Kuran in Italy.

Laura van Kuran, a former Boston girl, and for nearly four seasons a pupil of Clara Munger, writes spontaneously from Italy, where she has made a brilliant success in opera. Of her "Lucia" performance she says: "In my wildest dreams I never expected to be so well received." The general press was extravagant in its praise of Miss van Kuran, and tells of men in the audience who arose and shouted "Brava!" when this girl was called out again and again. Miss van Kuran is most pleasantly remembered for her beautiful soprano voice while with Clara Munger as a pupil. Later she took up the study of dramatic and Delsarte work with M. Giraudet, and attended the lectures by Philip Hale given at that time in the Whitney School, and which she found so instructive.

This young singer's many Boston friends will rejoice that she has been so well received by Italian opera lovers. She was immediately re-engaged by a manager who was delighted with her singing. She has been abroad for a couple of seasons with her mother, studying earnestly under a master in Italy.

#### Stephen Townsend's Recital.

Stephen Townsend's song recital at Steinert Hall suggested many artistic qualities. He sang Schubert's "The Post," "The Trout," "Faith in Spring," "Restless Love"; Mozart's "Mentre ti Lasci"; Franz's "Spring and Love," "Love and Spring," "The Lotus Flower"; Brahms' "Wie Bist du Meine Koenigin," "Ferdeinsamkeit"; Strauss' "Dream in the Twilight," "Ah, Love," "Heimlich Aufforderung"; Converse's "Bright Star"; Heinrich's sonnet and "Who Knows?"; Mendelssohn's "On Wings of Song," "Spring Song" and "Hunter's Song."

Mr. Townsend has always given pleasure with his singing. He arranges an admirable program, including most singable songs. He relates his stories with a definite charm. Even in years past, when his method was necessarily less flawless than now, he had a generous contingent of admirers of his singing. The interpretive side of singing has received close attention, and in this he excels. The converse composition caught all with its beauty, and "Who Knows?" by Max Heinrich, proved even more popular. There was a very applause audience of musicians, and song loving friends. Max Heinrich accompanied with delicate and artistic beauty.

#### Carl Sobeski's Pupils' Recital.

The Carl Sobeski studios at Huntington Chambers were crowded with friends and patrons on the evening of the 28th, to hear some pupils' interesting work. There were first and second year singers, assisted by Elisa Worthley, soprano, Irene Osborne, pianist, and Mr. Sobeski himself. These pupils showed most painstaking training on the part of Mr. Sobeski, who has the faculty of demonstrating his ideas of singing through pupils in a short time. Elisa Worthley, who has a beautiful soprano voice trained almost entirely by Carl Sobeski, sang with admirable finish

an aria from "Aida," one from "Lohengrin" and from "Cavalleria Rusticana," and in duets with her teacher. In the first she showed all the dramatic beauty of her voice, and was rapturously recalled. Mr. Sobeski's songs reinstated him, if possible, in his pupils' eyes as the true master, his songs being "King of Lahore" (Massenet) and Giordani's "Caro Mio Ben."

Other numbers by pupils were: "My Heart at Thy Dear Voice," "Daisies" (Hawley), "Lascia ch'io Pianga" (Handel), and "At Twilight" (Nevin). There was no display, but a most sincere and creditable performance. The pupils appearing were: Gertrude Hanrahan, Elmer Atwood, Mrs. A. H. Williams, David Cameron and Elizabeth Hawkins.

Miss Osborne's piano work was of especial aid to those singing, showing real musical feeling in all of her accompaniments.



#### The First Dolmetsch Concert.

Chickering & Sons are responsible in part for the delight given a few real music lovers in Chickering Hall on Wednesday evening, when Arnold Dolmetsch gave a concert which consisted of English music of the sixteenth and seventeenth centuries, the instruments used by him being a lute, a "chest" of six violins, each of which was of great antiquity, and a clavichord recently made by the Chickering under Mr. Dolmetsch's direction.

This man's former appearances in Boston established the fact that he was a typical exemplar of the old school. He passionately loves these old instruments and knows their history in full, so that a rare evening is in store for those who like to ramble with art in past centuries. Some of the instruments used date in manufacture back to 1550, while others were relics of the seventeenth and eighteenth centuries. The program was of rare interest, although a trifle long. There were selections on different instruments by Mr. Dolmetsch, while Mrs. Dolmetsch varied her part of the program by playing on as many as three different instruments. The songs by Alfred Denghausen were admirably given. Edith Nichols, a high soprano, gave "The Cuckoo" and "Sweet Echo," and was heard to advantage with Mr. Denghausen in a pastoral duet. The next concert is on March 13.



#### BOSTON NEWS NOTES.

Margaret Gorham, soloist and accompanist, has booked a number of attractive engagements. On the 20th she assisted Bertha Wesselhoeft Swift, the singer, in a musical, while on the 27th she accompanied Messrs. Hess and Warnke in the Boston Symphony Quartet, and appeared both as soloist and accompanist in a Watertown (Mass.) concert on the 28th. For March and April Miss Gorham has already made the following engagements: March 4, a musical at Milton with Bertha Wesselhoeft Swift; March 11, with the Helen Reynolds Trio, at New Bedford; March 16, recital at The Tuilleries with Miss Swift; March 19, with the Helen Reynolds Trio at Waverly; March 25, concert at New Bedford; April 8, with Willy Hess at New Bedford; April 18, concert at Milton.



Helen Kellogg, a young Western singer and a pupil for several seasons of Charlotte Greene, sang at a private musical on last Monday afternoon. Her voice is of charming purity and resonance, and it would seem that this young girl has a future of significant interest. Her songs were: Hastings' "Red, Red Rose," Arthur Foote's "Milkmaid's Song" and Hammond's "Recompense." Charles Delmont and Felicitas Freeman sang on the same program and were very pleasing, the former giving Faust's "Romance" and "Faites lui mes aveux" and a number from "Les Huguenots." Miss Freeman is booking numerous engagements, as her fresh young voice commands general admiration. Charles Bond, of Commonwealth avenue, has engaged her to sing at another of his musicals, and she has been solicited by many friends to give a recital, which event is booked for an early date in March.



Mary A. Stowell's Ilkley Studios have been the rendezvous of musical people on certain afternoons when her pupils play a program of music. On the 23d Esther Watson, Marie Clark, Mary Morrison, Bernice Fisher, Florence Forbes, Margaret Sullivan, Mary Ferguson, Lillian Hawley, Laura Henry and Miss Stowell herself gave a most attractive set of piano numbers. The program opened with Mozart's rondo in D, followed by Tours' romance in A flat, Schuetz's etude "Mignonne," Grieg's "Bridal Procession," the first movement of Schubert's sonata in A minor, Chopin's ballade in A flat, and closing with Schumann's "Zwei Romanzen," B flat minor and F sharp major, and the "Capriccio Brillante," Mendelssohn, for two pianos.



The Boston Lyceum Course at Tremont Temple had for February 25 the Strube Orchestral Club and the contralto, Adelaide Griggs. Harriet Westcott was the accompanist. The program was admirably carried out, Gustav Strube's Orchestra giving splendid satisfaction. Their numbers were Herold's "Zampa," Grieg's "Solveig's Song" and "Nor-

wigan Dance," selections from Wagner, Delibes, Thomas, Schumann, Strube, Brahms and Bizet. Miss Griggs sang an aria from "Samson and Delilah" and the following group "Without Thee," d'Hardelot; "The Sea," MacDowell, and "My Lover He Comes on the Skee."



Charles P. Anthony, whose brilliant tour with Madame Nordica is still recalled, gave a recital at Mrs. Bradley's Commonwealth avenue residence on February 24. Mr. Anthony was assisted by Mons. Gilbert.



The pupils of Ray Finel gave a program of songs at Sheafe Hall on the evening of the 28th. THE MUSICAL COURIER's representative well recalls a recital some two seasons since given by the Finel pupils, in which there was an admirable attention given to enunciation, aside from good, pure, well focused tone. Mr. Finel shows judgment in not allowing pupils to sing in public until a certain degree of proficiency has been attained, and all to a pupil showed careful and sincere training. E. E. Goldston, a pleasing basso cantante; Vera de Liege, a young girl with a beautiful lyric soprano; Clarence Stewart, only eighteen years old, with a voice of promise, and Grace Miller, who owns a dramatic soprano, sang far beyond the average pupils' level. "The Hesperides," a cycle of songs, presumably new in America, and produced for the first time in Boston, was a happy feature of Part II. The choruses were most effectively done for pupils, and a large and apparently well pleased audience again testified to Mr. Finel's success as a teacher of singing.



An Eben Bailey pupil heard from is Nelson C. Davis, who has just been engaged as bass soloist in the Unitarian Church of Brighton. Evelyn Jordan Johnson, of Providence, another most promising pupil of Bailey, has been engaged to sing the soprano solos in Haydn's "Seasons" given by Jules Jordan in Mansfield in March.



Pauline H. Clark, who has recently opened her studios at Hotel Cluny on Boylston street, had a very pleasant "At Home" on Thursday. Mrs. Brackett, soprano at the old South Church, sang in a duet most charmingly. Mrs. Hunt also sang. A young singer just from a couple of years' study in Berlin, Mr. Reese, gave much delight with his artistic work. His voice is of especial beauty, and while light, has qualities which will undoubtedly place him as a favorite wherever heard. His "Three Fishers" was a memorable number. Lida J. Low, the accompanist, delightfully sympathetic and musical, was of especial aid in the success of the songs. Jack Gardner, tenor, well known in connection with the Bank Officer shows, and George Phelan, a story teller, gave the balance of the program.



In an organ recital given on February 28, at 4 P. M., at Emmanuel Church by Arthur S. Hyde, Adolph Bak, violinist, and Heinrich Schuecker, harpist, will assist. A number on the program of special interest was "Devotion," with violin, harp and organ accompaniment, and written by William Lyman Johnson, writer of hymns for the First Church of Christ, scientist.

WYNNE BLANCHE HUDSON.

#### Stender's Extended Western Tour.

The growth and artistic progress of Frieda Stender, the soprano, is a matter of pride to her teacher, Eugenie Papenheim, and to her large circle of friends. Ambitious, enthusiastic in her work, always note perfect in whatever she sings, the young artist has reason to feel gratified with both the present and her future. Middle of last month she started for the far Northwest, with these dates booked: Vancouver, B. C., February 22; Victoria, February 25; Tacoma, February 26; Seattle February 27; Olympia, February 28; Portland, Oregon, March 1, and thereafter in Pullman, Spokane, Boise City, Helena, Ogden, Salt Lake City and Milwaukee.

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LEIPZIG, February 20, 1907.

The eighteenth Gewandhaus program is to be played in the presence of King Friedrich August, of Saxony, who hears one concert at the Gewandhaus in February every year. The public rehearsal was played at the accustomed hour this morning. The program embraced the Wagner "Huldigungsmarsch"; a soprano aria with flute obligato and piano, from Handel's "L'Allegro, il Pensieroso ed il Moderato," sung by Margaretha Siems, of Prague; flute obligato played by Maximilian Schwedler, piano accompaniment, as usual, by Arthur Nikisch; the nocturne and scherzo from Mendelssohn's music to "Midsummer Night's Dream"; the Bell scene and legende from Delibes' "Lakme," and the Schumann B flat major symphony, No. 1, op. 38.

The Wagner march sounded immensely well in the refined yet solid interpretation that Nikisch gave it, for in a hall where fine acoustic conditions prevail, as in the Gewandhaus, one does not mind hearing the horns and cymbals perform occasionally. The Mendelssohn scherzo was presented entirely as a miniature, in indescribable delicacy. The Schumann playing was plastic in the extreme, so that harmonic and phrasic outlines could be followed by the ear as easily as with a printed score in hand. Thus one might correctly say that it was playing fit for a king.

Fräulein Siems' voice is one of unusual quality in the high tones that come into use for these coloratura selections. But it has great power as well. Her use of it was not ideal, in so far as there was a disposition to force every time she came into the full voice.

The motet service by the Thomaner Chor, Saturday afternoon, February 16, brought only works by Bach and Brahms. They included two Bach choral vorspiel settings of "Christe, aller Welt Trost"; Bach's "Die bitte Leidenszeit," and the Brahms "Warum ist das Licht gegeben den Mühseligen."

The Leipsic soprano, Elena Gerhardt, who is at present one of the busiest concert and recital sopranos in Germany, gave a song recital in the Kaufhaus, February 13, to accompaniments by Arthur Nikisch. The program had ten songs by Brahms, two by Liszt, two by Wagner, one each by Tchaikovsky, Strauss and Weingartner, also three by Hugo Wolf. In this recital the artist showed herself to be one of the few typical German singers who care anything for abstract vocal beauty as a contribution to the enjoyment of a program. Her voice is a very good one from nature. It is under almost ideal treatment and as she has an unusual wealth of mood besides the finely polished legato style for the Brahms and sundry lyricism, her recital is one of the most enjoyable that Leipsickers have to hear. A sold out house and a most fashionable public were items of the occasion. Nikisch was as usual the master accompanist.

The tenth Philharmonic concert under Hans Winder-

stein brought two Liszt symphonic poems and two concertos. Liszt's "Mazeppa" was followed by Franz Mikorey's A major piano concerto, played under his direction by his sister, Carola; the Dvorák 'cello concerto, played by Pablo Casals, and Liszt's beautiful "Les Preludes." The Mikorey concerto was the novelty. It has been for two years in the catalogue of C. F. Kahnt and has had numerous performances. But the composer decided that it was too long in the original form, consequently they played on this occasion from a revised manuscript. The work brings up the practical question as to whether a pleasing discourse, occasionally in the dialect of Wagner and Schumann, is to be condemned or placed under recommendation to artists who are looking for a new medium that sounds and plays well. Mikorey has not employed deep intellectual powers in this, but he has come into the work with a free going enthusiasm that is calculated to take the public along, and this is what the artist is generally looking for. And it is true that in the largo, comprising the middle movement, the composer has a plain invention of piano figuration over a sustained orchestra that is absolutely warming. It looks to be as good as Mendelssohn ever wrote. Both the first and last movements contain much brilliant passagework, and aside from the borrowed dialect above mentioned, the composer has shown himself decidedly the inventor of his own thesis. Who is there to defend such music? Do we occasionally find even a good artist who needs such a medium of expression? Do the Rachmaninoff, Sgambati and all of the d'Albert concertos belong in the same class? Is this more useful than either, with the exception of the second by Rachmaninoff? Is it necessary that one shall always come with a brand new manner of speech in order to entitle himself to a hearing? Ideally, yes. But practically—how about it? All answers to be addressed to the puzzle editor, but don't bother the Leipsic office.

Mikorey is city conductor at Dessau and his sister also resides there, though she was principally trained in Munich. She played this concerto with consummate skill in all its technical and musical detail, earning very cordial recognition from the public. Casals played the Dvorák superbly and in keeping with his standing as one of the most interesting and satisfying 'cellists before the public. The orchestra showed itself to be in commendable routine for the work of the evening, exclusive of this concerto. The artist arrived too late for rehearsal.

The third Conservatory Prüfung on February 15 had the following program:

G. Merkel's D minor sonata for organ, played by Franklin Roeser, of Coburg.

F. David's E flat concertino for trombone and orchestra, played by Ernst Gaetke, of Cloetz, Saxony.

Allegro from Klenzel's D minor 'cello concerto, op. 20, No. 2, played by Heinrich Brambilla, of Odessa.

Romanza with orchestra "Voi che sapete," from Mozart's

"Marriage of Figaro," sung by Marie Lang, of Teplitz, Bohemia.

Mendelssohn's "Rondo Brillant" for piano and orchestra, played by James Whittaker, of Chicago.

Saint-Saëns' A minor concerstück for violin and orchestra, played by Grace Burrows, of Cheltenham, England.

Songs with piano—Beethoven's "Wonne der Wehmuth," Franz's "Er ist gekommen," Grieg's "Ihr verblihet, süsse Rosen," and Strauss' "Wie sollten wir geheim sie holten," sung by Maria E. Orthen, of Jersey City, accompanied by Wolfgang Lenter, of Hildesheim.

Second and third movements of the Rachmaninoff second piano concerto, played by Esperanza Lothringer, of Buenos Ayres, South America.

The Rachmaninoff concerto, represented above by two of its parts, arouses debate among musicians. Some say it is not very good music, while others think it only a degree or two less important than the Tschaikowsky B flat minor. Whatever justice there may be in specific charges of fault or weakness, there is much evidence favorable to the concerto. In keeping with the foregoing thought, artists who have temperament and who have acquired technic are generally looking for something to play, and this work does give an artist the chance he is looking for. Its faculty of sounding extraordinarily well is designed to win the public. With the artist and the public once firmly in league, the critics are likely to be snowed under, just as they have been at any time within the last hundred years or more. The young girl who played the two parts of the concerto has a fine talent. She is a pupil of Josef Pembaur, Jr. Her plans for the future are not known, but she will probably remain for some months' further instruction.

Miss Orthen, of Jersey City, who was among those to appear in the third Prüfung at the Conservatory, came to Leipsic about ten months ago upon the advice of Heinrich Zoellner. She continued her vocal studies under Frau Hedmondt. In addition to the song Prüfung made last week, she will probably have an important role to sing in one of the operatic Prüfungs that are given later in the old City Theater. Meantime, she has been engaged as soloist in a concert of February 26 at Weissenfels, where the Lehrergesangverein will unite in a concert with the Leipsic Lehrergesangverein under Prof. Hans Sitt. There will be a total of 250 male voices there. Miss Orthen will sing the Mozart "Voi che sapete" and the songs by Beethoven, Grieg, Franz and Strauss. Her voice is generally considered one of the very best that are now in training at the Conservatory. It is, in fact, a very fine organ, coming into a high state of training. She has talent, and she should have a good career when she shall have acquired the necessary working repertory.

James Whittaker, who played the Mendelssohn "Rondo Brillant" in the same Prüfung, was spoken of in this correspondence some weeks ago on the occasion of his first playing the same work with the Conservatory Orchestra. He is a mere boy and plays as a boy, but there is a well balanced talent indicated, and the recent performance showed fine detail of interpretation that was eminently adapted to Mendelssohn. His father is James Whittaker, of Chicago, now private secretary to Gov. Charles Deneen at Springfield. The youth's plans include a brief residence and continued study in Paris, in company with Mrs. Whittaker and her two very young daughters, who are also studying.

At the regular service of the Leipsic American-British Free Church Sunday morning, February 17, Karl Klein played as solo violin offerings Godard's "En regardant le Ciel" and the well known air from the Bach suite in D. In the Godard number he had the accompaniment of his mother, Mrs. Bruno Oscar Klein. This church, under the pastorate of Rev. Mr. MacHatton, has recently organized a chorus choir. It is the aim of the pastor to centralize and as far as possible organize all of the resident English speaking population here which has no adherence to any other local church. The Church of England has had a branch in Leipsic for many years. It is under the pastorate of Rev. Mr. Schofield.

Lily von Markus gave a piano recital in the Kaufhaus with the Schumann "Kreisleriana," the W. F. Bach-Stradal D minor concerto, Chopin numbers and Liszt's "Mephisto"

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waltz as the most important material, though in the many solo pieces MacDowell's "Shadow Dance" and the Chopin-Joseffy study in thirds were included. The artist showed herself gifted with much of the fine fantasy necessary for an interpreter of Schumann and Chopin. In the "Mephisto" waltz she had further the gifts of a virtuoso at her disposal. On the whole, it was a recital conducive to much comfortable enjoyment. Like Alice Ripper, whose recital was recently reported from here, Fräulein von Markus was for years a pupil of Tonke at Budapest. Lately she has been under Emil Sauer's instruction. She has already played four times in London, in Paris, Berlin, Vienna and other Continental cities.

EUGENE E. SIMPSON.

#### Marjorie Sherwin at Buffalo Club.

Marjorie Sherwin, the American violinist, was very successful in her appearance at the concert and reception given by the Buffalo Club February 22. These were her numbers: "Allegro Moderato" (from first concerto, Vieux-temps; aria, Tenaglia; "Piece Romantique," Dvorák; "Rondo des Lutins," Bazzini. The Express said "Miss Sherwin played with magnificent technic and reading," and the Times compliments this paper by reproducing in full our notice of last autumn, as follows:

Marjory Sherwin made her first appearance since her return from abroad and her violin numbers were heard with great pleasure. With faultless technic and a presence singularly graceful, modest and dignified, Miss Sherwin possesses, above all, that rare poetic temperament and rich depth of feeling which enable her to speak through the medium of the violin, and to interpret and deliver to the hearer the message of the concerto. She belongs in the first rank, and it is not difficult to predict for her a future filled with such rewards and honors as genuine merit deserves.

#### Triumphs for Peppercorn in Washington and Toronto.

The subjoined criticisms from the press of Washington, D. C., and Toronto, Canada, record two new triumphs for Gertrude Peppercorn, the English pianist:

Miss Peppercorn's interpretation of the Liszt sonata, entitled her to the gratitude of all music lovers who were present. The sonata is rarely heard nowadays perhaps because so few pianists know how to "Make the bases of the earth tremble," as James Huneker would have them in this work. In the Chopin group she was equally effective. This same James Huneker believes that no woman is capable of playing Chopin. He should have heard the studies, the scherzo, and the nocturne yesterday, when he would have been compelled to cast aside his ancient prejudices.—Washington Post, February 22, 1907.

There was a large audience at the New National Theater yesterday afternoon to greet Gertrude Peppercorn, the English pianist, who appeared as the twelfth attraction of the Washington College of Music. Miss Peppercorn is a talented pianist, with a manner. She has great volume of tone and plays octave and chord passages with rare beauty, and she evidently has great feeling for the themes she plays.—The Washington Herald, February 22, 1907.

Gertrude Peppercorn, the English pianist, whose American tour was to have opened in this city on January 15 last, appeared in concert at the National Theater yesterday afternoon before an audience gratifying as to numbers as well as to appreciation. This is the second visit of this eminent pianist to Washington, and in the program yesterday she more than ever sustained the high reputation for technic, expression and brilliant octave and chord passages, which was accorded her on her first visit.—Washington Evening Star, Friday, February 22, 1907.

Gertrude Peppercorn, the pianist of the evening, was an unfamiliar face to most of those in the audience, although she had previously given a recital in Toronto. She showed herself a mistress in the art of touch and fingering. A very gracious and novel number was Brahms' "Waltzer," in which he satirizes in seven movements the styles of the various composers of his generation in this especial form. His imitations of Chopin, Johann Strauss and Moszkowski are especially happy. Miss Peppercorn's free wrist play, her feathery touch and her exquisite gift of trilling were most beautifully displayed in her rendering of Liszt's "Campanella." Her treatment of the six Chopin preludes that she played also showed her to be a truly poetic interpreter.—Toronto Mail and Empire, February 26, 1907.

Miss Peppercorn played a selection by Beethoven, Brahms, Chopin and Liszt with uncommon virtuosity of technic, with contrasted power and delicacy, and with a degree of temperament rare in an English artist. —The Globe, Toronto, February 26, 1907.

#### MARY SIERSDORFER'S SUCCESS IN OPERA.

Mary Siersdorfer—Marie Huette is her stage name—recently made a brilliant debut as Santuzza in "Cavalleria Rusticana" before an audience of more than 3,000 persons in the Municipal Grand Opera House in Reggio-Emilia, a leading opera house in Italy.

A number of noted critics were present, and the universal verdict is that Marie Huette gives promise of ranking among the world's great prime donne, not alone for her remarkable and beautiful voice, but for her great dramatic ability as well. At the end of the performance the young singer was repeatedly called before the curtain, and all declared hers to be one of the most notable debuts made upon the Italian stage.

Marie Huette's musical education was begun in New York City, her parents having placed her at the age of sixteen under the instruction of Lena Doria Devine, who soon realized her exceptional talents and who was the first to predict a brilliant future for her in grand opera.

Two years later she appeared on the Metropolitan Opera stage, having been selected by Heinrich Conried to sing the high soprano part of one of the Flower Maidens in "Parsifal" upon its first production in the United States. In all eleven performances she sang with marked success,



MARY SIERSDORFER.

and Mr. Conried predicted a career for her in opera. Finally the young girl decided to retire from the Metropolitan Opera Company and to devote her entire time to study abroad. Accompanied by her parents, she left New York in the fall of 1904 for Milan, where the family reside at No. 24 Via Petrarca. Her studies have been under Ferdinand Guarino for the voice and Francesco Nottino for dramatic work. Marie Huette inherits from her parents her musical gifts, her father and mother being at one time well known church choir singers and musicians of note.

The Italians urged Miss Siersdorfer to take an Italian name, but she insisted upon taking her mother's maiden name, Marie Huette. That this young dramatic singer will be heard in this country after singing in the principal cities of Europe there can be no doubt.

#### De Cisneros as Ulrica.

Verdi's antiquated "Un Ballo in Maschera," with its absurd plot, would have died long ago were it not for some of the imperishable music contained in the composer's score. Thus it is that the opera crops up frequently in the repertory of European theaters, and once in a while is heard in even such a forlorn music center as New York. The Manhattan Opera revived the work this season, and the revival is welcome, for the sake not only of the melodies aforementioned, but also for the sake of the opportunity presented to Eleonora de Cisneros for adding another striking impersonation to the gallery of operatic portraits in which she has won the admiration of critical opera goers heretofore. The second act of "Un Ballo in Maschera" last Saturday afternoon belonged absolutely to Ulrica as sung and acted by De Cisneros. Sinister and suggestive in make-up, fascinating in movement and compelling in her vocal utterance, the organ-toned contralto dominated the stage during the entire time of her presence in the opera, and gave to the scene in the astrologer's abode whatever seriousness and illusion it possessed. De Cisneros' voice possesses all the colors of every conceivable

stage mood, but, like a true artist, she is not reckless with her resources, but focuses and concentrates them where they will produce the most poignant effect. She is never guilty of an anti-climax, and, on the other hand, she does not force unimportant episodes to the front where their proper place is clearly in the background of the ensemble. De Cisneros' performance earned her tremendous applause, which was in every sense of the word a well deserved tribute.

Russ, as Amelia, did the best singing she has vouchsafed us as yet in New York, and Bassi, Sammarco and Arimondi were a male trio whose superior it would be hard to find anywhere in the world. Campanini, the orchestra and the chorus also were stirring features of a remarkably fine performance.

#### JESSIE SHAY'S NEWARK SUCCESS.

Jessie Shay, one of New York's famous and favorite pianists, gave a recital in Newark last Thursday evening, February 28, and packed Wallace Hall with an enthusiastic audience made up of the town's best representatives in culture and social standing. Miss Shay has been broadening steadily in her art, and now ranks easily in range of technical and musical resources, in scope and importance of repertory, and in authority of interpretation, with the best equipped and most successful recital pianists in the field.

The Beethoven "Variations on a Russian Theme" was a welcome substitute for the same composer's much over-worked sonatas, and Miss Shay played the melodic number with all the dignity, reverence, and weight due Beethoven, but she by no means lost sight of the naive charm and sly humor with which these Russian variations are imbued. The Bach performance was a fine piece of piano playing, plastic, sonorous, whole souled, and transparently pure in theme exposition and voice leading.

Chopin's big fantaisie revealed Miss Shay as a pianist of passion, and she handled the big phrases of the work and its dramatic climaxes with pulsing and palpitate eloquence. The Moszkowski etude was another heroic achievement, and in the luminous and exciting finale Miss Shay called forth perhaps the most pronounced applause of the evening.

Schubert's "Rosamonde" impromptu was played with tender and unaffected grace, while the "Alceste," the Leschetizky numbers and the Raff "Rigaudon" showed Miss Shay to be as conversant with the amiable and tenderly dallying moods of the piano as she is with its more resonant and epic utterances.

The player's own "Arabesque Mignonne," a charming salon etude, made a distinct hit. Other numbers on the program were Iljin's berceuse, Leonard Liebling's barcarolle, and Schubert-Tausig's "Military March." The last named created a furore in Miss Shay's presentation, and the popular pianist was made the recipient of a warm and well deserved ovation.

#### College of Music Faculty Concert.

At the New York College of Music, Carl Hein and August Fraencke, directors, there was an evening of chamber music, by members of the faculty, February 27. Mr. Fraencke at the piano, Von Dameck, violin, and William Elbahn, cello, united in the interpretation of the Mendelssohn C minor trio, op. 66, and the Arensky trio, op. 32. Needless to say, these works went with a swing and perfection of ensemble possible only to first class artists who have played much together. Between these two trios Madame Soder-Hueck, contralto, formerly of St. Louis, now of the faculty of the college, sang songs by Schubert and Saint-Saëns with opulent tone, and displaying the finish of the experienced artist. A students' concert takes place in the hall tonight, March 6.



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## CINCINNATI.

CINCINNATI, Ohio, March 2, 1907.

A musical event of uncommon interest was the second concert by the Conservatory String Orchestra, under the direction of Pier Adolfo Tirindelli, at the Concert Hall of the Cincinnati Conservatory of Music on Wednesday evening, February 20. A high ideal was attained in the students' work. The program began with the Haydn symphony D major, which, with its striking beauties and many difficulties, was given entire by the Conservatory Orchestra students. In the reading of the symphony merits were thick on all sides, and one was distinctly aware all the time that a musical personality, imbued with technical knowledge and artistic sentiment, presided over the whole. The body of tone emitted by the players was full and sweet. Again the oneness of the many performers was so exact that the phrases came out clear cut as a cameo, and the outlines of the composer's thought as if one were listening to the reading of Shakespeare by a great master.

The lovely, tender, innocent and playful symphony reminded one of the saying of a famous musician, "that no amount of modernism could kill blessed Joseph Haydn."

Toward the close of the program various lighter and more modern numbers were given, among them the "African Dance," by the African-English composer, Coleridge-Taylor, and here the spirit was vigorous and fiery. In the delicious music of the old-time Spanish composer, Boccherini, the Italian feeling for limpid euphony which is possessed by Prof. Tirindelli was distinctly in evidence.

In the great, grand, serene aria by Bach the work was noble and sustained. Taking it all in all it is not easy to imagine better playing from a student body of performers. A "Te Deum Laudamus," by the Italian-Englishman Sgambati, was firmly and expressively played.

Two piano concertos with orchestral accompaniment made inspiring numbers; these were a concerto by Bach, played by Henri Breeden, and the first movement of Beethoven's C major concerto, with Evelyn Windham at the piano.

The concert was one which was not only interesting as to the work of the students, but was enjoyable to the most experienced listeners. Every seat at the Conservatory Concert Hall was taken, as also the standing room, and the large and representative audience showed its great pleasure by repeated recalls.

The Euterpe Trio, of the College of Music, which recently scored unusual success in a concert at Batesville, has apparently established its name in the profession, in this vicinity. On last Saturday afternoon the trio gave a program for the Sisters of Mercy, on Freeman avenue, before a select audience, and fully repeated its first success. The organization is considering a number of future engagements, and there is every indication that it will succeed. Its personnel includes the following well known and talented young ladies: Ethel Lewis, pianist; Madge Macgregor, violinist, and Sara Comstock, soprano; pupils respectively, of Albino Gorno, José Marien and Louise Dotti. On March 16, the trio will give a concert for the benefit of the Jewish Settlement.

The fourth concert in the series given at the Ophthalmic Hospital, on last Thursday afternoon, was the performance of the Gisela L. Weber String Quartet, whose personnel includes Mrs. Weber, William Burkell, A. Gusman and William Wells. They played with precision and showed keen knowledge and conception of the works given. The success of the quartet was equally shared by Miss Alma Marks, contralto, and Miss Aline Fredin, accompanist.

The third and final concert of the season by the Marien String Quartet will be given in the Odeon on Tuesday evening, March 12. Romeo Gorno will be the pianist, and the quartet will be further assisted by the following members of the Cincinnati Symphony Orchestra: G. Guterson, double bass; W. J. Gunn, clarinet; G. Duhamel, bassoon, and Fritz Kock, horn. Under the direction of Mr. Marien the quartet has done noble work in its efforts to elevate the musical standard of the city, and richly deserves the success it is enjoying in this, its tenth season. The importance of chamber music has ever been

recognized by the serious student as the principal form of musical interpretation, and its mission cannot, therefore, be too much appreciated. The program for the final concert is one that will particularly appeal to the taste of the ultra musical, and special attention is called to the Beethoven sextet, which has not been given in Cincinnati for twelve years. The program includes besides the sextet, Schubert's quartet for strings, A minor, and Beethoven's trio for piano, violin and cello, B flat major.

A trio from the College of Music, consisting of Alice Stroeve, soprano; Mary Love Akels, pianist, and Mathilda Stuebing, reader, pupils of Lino Mattioli, Albino Gorno and Miss Mannheimer, respectively, were given an enthusiastic reception at their concert at Batesville last Thursday evening.

At the Central Christian Church, in Newport, March 3, a praise service will be given by the choir, under direction of Ruth Woodford Morgan, of the College of Music, assisted by Miss Isa DeMoss, organist, and Ethel Smart, cellist. Miss Morgan, who is the soprano and choir director of the church, is a pupil of Lino Mattioli, and Miss Smart is a pupil of George Rogovoy.

The "Japanese Evening," by elocution pupils of Miss Mannheimer, of the College of Music, on last Tuesday, at the Odeon, was a very enjoyable event. The particular bright star of the evening was Elizabeth McFeeley Lee, whose interpretations of the characters in John Luther Long's "Madam Butterfly," was a revelation, coming as it did from a student. She showed a thorough conception of the story and gave individual color to each character as presented, in a manner that was astonishing to the listener. "A Garden of Yeddo," a one act comedy, written in blank verse, gave little opportunity to those who impersonated the characters, which, however, was made the most of by Fred. K. Stephens, Elsa Mundhenk and Princesse Gove. Although inconsistent with the character of the program, Howard Randolph Chester's "The Strike Breaker," in which the characters were taken by Marion Tieman and Walter Connolly, was thoroughly enjoyed. The clever author is to be congratulated upon his equally clever story, which is replete with human emotions, and as a sketch gives ample opportunity to the principals. In this instance, both were particularly pleasing, although the work of Mr. Connolly deserves far more than passing notice. Judging not only from this, but from former appearances as well, this young man has an excellent future should he decide to strive for higher histrionic honors. Miss Mannheimer is to be congratulated upon the excellent work shown in her department.

George W. Chadwick, the Boston composer, who appeared as grand conductor at the last symphony concert, visited the College of Music after the conclusion of his number on Friday afternoon's program. Mr. Chadwick met the different members of the college faculty.

J. A. HOMAN.

## Bookings for Rudolph Ganz.

Some bookings for Rudolph Ganz, the eminent Swiss pianist:

March 5—Milwaukee.  
March 8-9—Chicago, orchestra.  
March 11—New Orleans.  
March 15-16—Pittsburg, orchestra.  
March 19—Chicago, Illinois Theatre.  
March 22—Kansas City.  
March 27—Indianapolis.  
April 1—Blue Mountain, Miss.  
April 2—Meridian, Miss.  
April 8—Auburn, N. Y.  
April 10—Chicago, Kneisel's.  
April 11—Cleveland, Ohio.  
April 12—Painesville, Ohio.  
April 28—Chicago, recital.

## English Contralto Dead.

A cable from London, England, last week recorded the death of Rosina Brandram, a contralto, who established a reputation by singing in light and comic operas of the Gilbert and Sullivan school.

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## ELBERT HUBBARD ON HARTMANN.

(From The Philistine.)

It is a fine thing to be an artist, but it is a finer thing to be a man. To devote one's time to music exclusively is a little like devoting one's time to love. The world cannot do without music and love, but he who centers on either is a candidate for the monkey house.

What is more sublimely funny, if not pathetic, than the actor who is so enthused by his art that off the stage he takes his fur lined overcoat seriously!

Musicians, above all artists, are apt to become locoed with sweet sounds; and if the devil can invent more exasperating tricks than a prima donna he should relinquish his claim on the Beelzebub belt.

And yet an artist must love his art, otherwise he cannot honor it. But the more things he knows outside of his art the greater and wider his power for moving men.

An artist who knows nothing but his art is like a surgeon who has forgotten to be a general practitioner—a very dangerous person. The best dentists are physiologists, and no oculist can be trusted who does not know all there is to know concerning the benefits of fresh air, exercise, moderate eating and right thinking.

Heine called musicians "a third sex," which is to say, they are neither men nor women, and cannot be treated or considered as such in your dealings with them.

It was a dart so well aimed that it stuck—"and so true, it should never have been said," remarked Arthur Hartmann to me. Hartmann is a very great artist—perhaps the greatest living violinist. He has the art that conceals the art. With him the violin is an extension of human speech, and the soul of the man is so great, so saturated with sublime emotions, that he floods an audience and takes it captive, as no man has since the days of Paganini. It is that last indescribable human quality which distinguishes the great artist from the talented party or the industrious person.

A complete abandonment to art would be maudlin and excite our pity. The orator who slips the leash on his reserve is as bad as a banker in the same predicament.

Actors who grovel in tragedy make you long for onions to make the baby strong.

Singers who let out the last link are what the little girl called God screechers.

And as in literature the sentence must have a man behind it, so behind the fiddle must be the man—a man who lays no claim to the proposition that a cat gut scraper is the noblest work of God.

When Arthur Hartmann came to the Roycroft shop he played baseball with the boys, worked with the women in the bookbindery, laughed with the girls in the dining room and respected everybody. He tramped over the hills in brogans, corduroys and flannel shirt, and made a little serenade in G minor with cross-cut saw and axe at the wood pile.

Then in the evening he played the violin—a Stradivarius—and gave himself. He played just as he has on all the great concert stages of Europe, and as I heard him play to 5,000 people at the Auditorium in Chicago.

Hartmann has that first requisite told of by Herbert Spencer—he is a good animal.

A few years ago I met Paderewski on a country road near a great city. He was dressed in a baggy suit of gray, slouch hat, surveyor's shoes and carried a piece of fence rail for company. His face glowed with health and rugged good cheer. Not one person in a thousand, who might have passed him, would have guessed he was the world's greatest pianist.

Health and manliness—very human qualities—are Paderewski's background. Richard Mansfield is a man before he is an artist. He is a manager, a disciplinarian, an economist of time, money and effort. He is greater than his art, otherwise he could not be our greatest living actor.

Mansfield, Paderewski and Hartmann form a trinity of strong men—men who have worked at their trades tremendously, but men who have never been asphyxiated by their art. They are artists, and they are also human beings—men.

## Umbrageous Advice.

"Wait Till the Sun Shines, Molly," runs a popular song. Do that or take an umbrella along, dear.—Birmingham Age-Herald.

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## MR. AND MRS. PETSCHNIKOFF IN JOINT RECITAL.

Mr. and Mrs. Alexander Petschnikoff, who have attracted great attention among musical people with their joint violin recitals, appeared in Chicago, Sunday afternoon, February 24, before a large and distinguished audience. They stirred the listeners to the greatest enthusiasm by their refined art and perfect ensemble. Here are criticisms from the Chicago papers:

FIELD DAY FOR VIOLINISTS.

THREE MUSICIANS HOLD AUDIENCES SPELLBOUND WITH SWEET NOTES.

Yesterday was field day for violinists. Petschnikoff is one of the truly great violinists of the world. To a tone of marvelous quality he adds a technic almost unsurpassable. His program appealed to serious musician rather than the multitude, and in Music Hall was gathered some of the best known violinists and musicians in the city. In all the world there is not a tone like Petschnikoff's. Ysaye has a far bigger one; Kreisler's is broader and more manly, but for exquisite sweetness the Russian's tone is in a class by itself. Limpid, pellucid, absolutely clear, free from the slightest suggestion of blur or roughness, sweet beyond description, perfectly true in intonation, from the top to the bottom of the violin register, it is a tone you would always remember. It is absolutely individual; you could be led blindfolded into a concert room and tell by the tone that no one but Petschnikoff could be playing.

I heard from his bow the best rendition of the Mendelssohn concerto ever heard in Chicago. This old concerto, murdered by every conservatory student, is worth a thousand hearings when a master plays it. Never before has so perfect a rendition been heard here, so warm in temperament, so perfect, so marvelous in technic. He took the finale at a tempo that was absolutely dazzling, but with perfect charity in spite of the tremendous speed, every note in the most difficult passage work standing out clean and clear.

Mrs. Petschnikoff, formerly a Chicago girl, was heard with her husband in the Bach sonata for two violins and piano. She proved herself a capable violinist, with clean and crisp bowing, good tone and excellent technic. The ensemble was absolutely perfect—such an ensemble as is rarely the privilege of a musician to hear. Powerful, deep, thoughtful, temperamental Bach playing it was—far from the mathematical Bach playing that is so common.—Miller Ular, in Chicago Examiner, February 25, 1907.

The playing of Mr. and Mrs. Petschnikoff was delightful. Their ensemble in the Bach sonata was equal to that of the Kneisel Quar-

tet, and higher standards of ensemble are unknown. This ensemble rests, as every good ensemble must, on the tonal unity, and in the playing of this gifted couple this unity is preserved in all varieties of tonal volume and quality in a manner truly remarkable. They possessed, of course, an equally perfect sympathy and individuality in all details of interpretation, and the results were so admirable that it would be difficult to praise them too highly.

Of Mr. Petschnikoff's soli I was able to hear only the Mendelssohn concerto. He read the first movement with much more dramatic force than is usually imparted to Mendelssohn's conventional music, and by virtue of his wonderful tone and the depth and nobility of his sentiment made the andante one of the most beautiful and truly satisfying movements in the whole range of violin literature.—G. D. G., in Inter Ocean, February 25, 1907.

Mr. and Mrs. Petschnikoff presented a high class program, with the assistance of Erich Schmaul at the piano. Special interest centered about the appearance of Mrs. Petschnikoff, who had not previously been heard here. She gave a good account of herself in the two numbers and the encore in which she played. Her bowing is easy and the tone is both warm and strong. As she confined her attention to ensemble work, there was no opportunity to judge her abilities as a soloist. Madame Petschnikoff has evidently studied ensemble work carefully, and in this she is heard to excellent advantage.

The Bach number which began the program, the sonata for two violins and piano in C major, placed husband and wife on the same level, for the composer does not favor either instrument at the expense of the other, and in the performance honors were evenly divided. In the first movement of the double concerto by Spohr, No. 2, op. 88, the playing was suited to the more modern and romantic spirit of the work, with equally good results, for here, too, the violinists showed singleness of purpose.

Mr. Petschnikoff played the Mendelssohn concerto, a melody by Tchaikowsky and a Russian dance of his own composition as his solo selections, together with "Le Cygne," by Saint-Saëns, the last named coming as an encore after the concerto. It was not possible for me to hear the closing numbers. The Mendelssohn selection was one of his most effective performances, the beautiful andante being especially well presented.—Record-Herald, February 25, 1907.

Mr. and Mrs. Petschnikoff opened their program with the trio for two violins and piano in C major, by Bach, Erich Schmaul being at the piano. The work of the two violinists calls for only the highest commendation, Mrs. Petschnikoff proving herself the possessor of a tone which in clarity, purity and size closely resembles that of her gifted husband. The two violin parts were so similarly played as regards tonal values that it often was the eye rather than the ear which distinguished between them. The two players were

one in musical intent and artistic feeling, and gave a reading of the Bach work which was in highest degree finished, beautiful and satisfying. The largo was especially fine in the true lyric spirit and the rare tonal nobility that distinguished it.

Following the trio, Mr. Petschnikoff was heard in the Mendelssohn concerto, which he gave with all the luscious tonal beauty, the great technical surety and bravour, and the fine, manly sentiment that characterize his work. It was an unusually sympathetic, convincing and artistically satisfying performance of the familiar work, the slow movement being "sung" with particularly compelling charm and beauty.—Tribune, February 25, 1907.

Mr. Petschnikoff made Mendelssohn's concerto the principal feature of his solo performances. In the playing of this work the artist was sorely hampered by a very tame and inadequate piano accompaniment, but in spite of this disadvantage he demonstrated the possession of a beautiful and sonorous tone, and in the first movement showed very superior technical ability.

In a work of Bach and in Spohr's double concerto for two violins, Mr. Petschnikoff was associated with his wife, who played her part with good understanding and with executive skill. Bach's composition is a work not often heard in our concerts, but its beauties entitle it to receive the attention of violinists who, like Mr. and Mrs. Petschnikoff, take pleasure in performing that which is noble and profound as well as that which is brilliantly effective.—Evening Post, February 25, 1907.

### Good Programs for the Masses.

The Marum Quartet, assisted by Henrietta Michelson, pianist, will unite in the program of the fourth in the series of chamber music concerts by the People's Symphony Auxiliary Club, at Cooper Union Hall, Friday evening, March 8. The music of the night is from the works of Mendelssohn and will include the string quartet in E flat, trio for piano, violin and 'cello, in D minor, op. 49, and a group of piano soli.

At the next pair of Symphony concerts to take place at Cooper Union Hall, Thursday evening, March 21, and at Carnegie Hall, Friday evening, March 22, the following program will be presented:

Huldigungsmarsch .....	Wagner
Symphony, No. 5, in E minor.....	Tchaikowsky
Toreador Song, from Carmen.....	Bizet
Four movements from Carmen .....	Bizet
Overture.	
Danse Bohémienne.	
Entr'acte to Third Act.	
March.	

Franz X. Arens is the conductor, and Frederick Gunther, baritone, the soloist.

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**CHICAGO.**

CHICAGO, Ill., March 2, 1907.

The twenty-first program of the Theodore Thomas Orchestra was one of more than ordinary interest and variety, opening with the overture to "Genoveva," Schumann. The number exciting most interest and concern was the Brahms fourth symphony, E minor, op. 98. This number was magnificently interpreted. The Brahms third symphony was played by the Thomas Orchestra in November of this season, and the masterly interpretation it received under the baton of Frederick Stock created quite a stir in musical circles. The fourth symphony, though it may not be as effective in its entirety as the "Eroica," the "Pastoral" or the "Pathetic" (or "Appassionata"), is, however, one of the masterpieces of the symphonic form. There is a vein of dramatic intensity running throughout the work, and it received superb interpretation. Although we miss some charm in Brahms' instrumental music, there is, however, an imposing, overpowering sublimity that conquers and enthralls us like the song of a prophet of old, and smothers that lurking "principle in us that sniffs" because we also miss the aroma of the Elysian Fields and the élan of the note of romance, that never seems to hover near.

The third number on the program was Smetana's symphonic poem, "Vyschrad" (from the cycle of symphonic poems entitled "My Country"). This Bohemian writer (who died in the insane asylum, May 12, 1884) was one of the ultra-modern orchestral writers, and this number is a strikingly effective example of the gorgeous in orchestration. The legend and traditions of "Vyschrad," or "Wyschrad," a celebrated fortress of Prague, have inspired many poems and served as the libretti for many operas by Bohemian composers. The closing number was a number from "Die Walküre."

The soloist was Herbert Witherspoon, who sang "Dem Unendlichen" (Schubert) and "Wotan's Farewell." This sterling American artist is always artistic, always satisfying and always a favorite.

Rudolph Ganz will be the soloist with the Thomas Orchestra March 8 and 9. Mr. Ganz will play Brahms' D minor concerto, No. 1, op. 15.

Wilhelm Middelschulte will be the soloist with the Thomas Orchestra on March 15 and 16.

Elaine de Sellem has been engaged as contralto soloist with the Plymouth Congregational Church. Miss de Sellem

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CARL YOUNG, VOICE SPECIALIST, 63 Auditorium Bldg., Chicago, Ill.

has been granted leave of absence for a tour to the Coast with the Chicago Symphony Orchestra.

Following are the numbers for the twenty-fourth program of the Theodore Thomas Orchestra, March 22 and 23, Ossip Gabrilowitsch, soloist:

Overture, King Lear, op. 4..... Berlioz

Concerto, for Piano, No. 1, B flat minor, op. 23..... Tchaikowsky

Symphony, No. 3..... Mahler

F. Wight Neumann announces Ossip Gabrilowitsch in recital at Music Hall, March 10; Madame Melba in song recital at the Auditorium, March 16; Emilio de Gogorza, baritone, in recital at Music Hall on March 17; Francis Rogers, baritone, in song recital at Music Hall, March 24.

Emilio de Gogorza will sing the following program at his recital on March 17:

Caro mio ben ..... L. Giordani

Adieu, chère Louise ..... A. Monsigny

The Pretty Creature ..... F. Storace

The Viking's Daughter ..... A. Goring-Thomas

Drink To Me Only With Thine Eyes ..... Old English

Mother o' Mine ..... F. Tours

The Lark Now Leaves Its Wat'ry Nest ..... Horatio Parker

Prologue from Pagliacci ..... Leoncavallo

Lenz ..... E. Hildach

Es blinkt der Thau ..... A. Rubinstein

Cecilie ..... Richard Strauss

Arioso, Roi de Lahore ..... Massenet

Le Mariage des Roses ..... César Franck

Le Plongeur ..... Ch. M. Widor

La Partida ..... F. M. Alvarez

Canto del Presidiario ..... F. M. Alvarez

El Celoso ..... F. M. Alvarez

Largo al Factotum, Barber of Seville ..... Rossini

Francis Macmillen made his third Chicago appearance on February 24 at Orchestra Hall. Mr. Macmillen's playing was of the same high order of excellence, technically and temperamentally, as on the two previous occasions, and he was enthusiastically received and repeatedly recalled after every number. Mr. Macmillen was assisted by Richard Hageman, accompanist, and Mme. Hageman van Dyk, soprano.

Mr. and Mrs. Petschnikoff appeared in a joint violin recital on February 24 at Music Hall. The ensemble work of this gifted couple is of exceptional artistic understanding and finish, fine balance and of absolute unity. Erich Schmael as the accompanist was equally artistic.

Bruno Steindel, the first 'cellist of the Theodore Thomas Orchestra, is mourning the loss of his beautiful Amati violoncello, which was 250 years old and for which he had refused \$8,000. Mr. Steindel was on his way to a rehearsal with the Chicago String Quartet and was about to step from an Evanston street car when it lurched and

threw him out upon his instrument, making a veritable wreck of the once beautiful masterpiece.

Alexander Scriabine will give a recital of his own compositions under the auspices of the Amateur Musical Club on March 4.

The piano recital by Howard Wells, at Music Hall, on February 28, was a very interesting, enjoyable and well played program of numbers of the non-hackneyed variety. Mr. Wells opened his recital with the Mendelssohn prelude and fugue (op. 35, No. 1), which was played with a clear, clean technic and in good style. Following came the Schumann "Carnaval," interpreted with a fine appreciation of its fantastic charm. Likewise, in the Schubert-Lisz "Frühlingsglaube," Mr. Wells' lightness and delicacy of touch was again revealed. In the Chopin F sharp minor polonaise, the contrast was very effective, the martial spirit and bravura work receiving brilliant delineation. The closing numbers, two concert etudes, by Polidini (op. 15, Nos. 8 and 2); Glazounow's "La Nuit," and two numbers by Saint-Saëns, prelude, op. 52, and "Etude en Forme de Valse," were equally well played. Mr. Wells, who is acknowledged as one of Chicago's foremost resident pianists, has but added fresh laurels to a reputation well deserved in every respect.

A benefit musicale was recently given by the Lyric Trio, composed of three young singers, Ora L. Padgett, Florence Cubbon, Eula Grandberry, at the Hyde Park Y. M. C. A., assisted by Helen Woytich, violinist, and Mrs. Mark T. Leonard, accompanist. The program consisted of trios, duets and solo work, and was a very enjoyable affair.

Charles Moerenhout, of the American Conservatory of Music, will give a violin recital Tuesday evening, March 19, assisted by Silvio Scionti, pianist. Ella Mills, pianist, of the American Conservatory of Music, will give a piano recital Saturday afternoon, March 9, at Kimball Hall. Miss Mills will be assisted by Mrs. Joseph Schoeninger, soprano, and Lulu Sinclair, violinist. Jessie King, a pupil in piano playing of Victor Garwood, of the American Conservatory of Music, gave a recital at Kimball Hall on February 26.

Anna Griewisch, mezzo soprano, and Edna Richolson, pianist, will give a joint recital at Music Hall, Thursday, March 21.

The Beethoven Trio, composed of Otto B. Roehrborn, violin; Carl Brueckner, 'cellist; Jennette Loudon, pianist, will give the second concert of the season on March 6, assisted by Edith Monica Graham, soprano, and A. Cyril Graham, accompanist.

Albert Borroff, bass, assisted by Mary Tracy, accompanist, gave a song recital at Cable Hall on February 21. Mr. Borroff, who is one of Chicago's leading bass singers, gave an especially interesting program, that was listened to with great pleasure.

The following artists have signed with Innes and his orchestral band of fifty men for a series of spring festival

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UMBERTO REDUSCHI, the Italian tenor, has been engaged.

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engagements in the West and Middle West: Virginia Listemann, soprano; Zoe Pearle Park, contralto; Alfred D. Shaw, tenor; Forest Dabney Carr, baritone.

The second concert of the Musical Art Society, Clarence Dickinson, conductor, will take place on March 19 at Orchestra Hall. Mr. Dickinson has arranged a very attractive program, embracing numbers from the works of both the old and modern schools as represented by Bach, Gabrielli, Liszt, Tschaikowsky, Georg Schumann, Draeseke, Liesering, Lotti and Humperdinck. Much interest is attched to the numbers by the contemporary Georg Schumann and Felix Draeseke.

Helen Carter McConnell, contralto, and Silvio Scionti, pianist, gave a concert at Cable Hall, February 26, under the auspices of The Cable Company.

Allen Spencer, one of Chicago's best schooled and brilliant pianists, will be the soloist with the Towne Madrigal Club at their concert at Music Hall on March 7. On the 5th Mr. Spencer wil play at De Kalb, Ill. On a recent interpretation of the Liszt E flat concerto given by Mr. Spencer, the Chicago Staats-Zeitung said: "Allen Spencer rendered the E flat concerto of Liszt, one of that master's piano compositions demanding the greatest technical supremacy. He is a most worthy artist." The Chicago Record-Herald said: "Allen Spencer played Liszt's E flat piano concerto with spirit and vigor. There was much freedom and abandon in his performance, which at the same time was fully adequate technically. A little more restraint in the volume of tone and in the use of pedal might have improved the effects at times. The performance proved anew that this player is capable and progressive, and the belief that more will be heard from Mr. Spencer hereafter was strengthened." The Chicago Evening Post said: "The concerto in E flat for piano, by Liszt, is a composition which has long been favored by pianists, and on this occasion it gave Allen Spencer the opportunity of showing that he is an excellent performer. Whatever may be the standard of musical beauty in Liszt's works, it is undeniably a most brilliant piece, and Mr. Spencer made the most of its pyrotechnic qualities."

A song recital of unusual interest was given Saturday afternoon, February 23, at Kimball Hall by Jennie Johnson, contralto, and John T. Read, bass, both instructors at the American Conservatory. The recital was the first in an educational series designed by the president, John J.

Hattstaedt, for the pupils of the Conservatory, and was of a high order. Miss Johnson sang: "Whither," "The Enquirer," "Thou Art My Peace," "Impatience," by Schubert; "Dedication," "Earliest Green," "The Soldier's Bride," "Spring Night," by Schumann; "His Coming," "The Rose Complained," by Franz; "Sapphic Ode," "My Love Is Green," by Brahms. Mr. Read sang: "Resting Place," "Wanderer's Night Song," "The Organ Man," "Courage," by Schubert; "Liberty," "Sunday on the Rhine," "The Two Grenadiers," by Schumann; "Solitude in the Fields," by Brahms; "Starry Night," by Hermann; "Coptic Song," by Bruch.

Gertrude Gane, a talented pupil of Mary Wood Chase, played before the Arché Club music study class on February 26. On March 11 Miss Gane will give a concert at the Chicago Beach Hotel, assisted by Mrs. John Connell, contralto. Ralph Lawton, another talented pupil studying with Miss Chase, will give a number of recitals during March and April in Chicago, Springfield, Ill., and Carthage.

Gertrude Helen Ogden entertained the members of the Alpha Alpha Chapter of Alpha Chi Omega Sorority at her studio in the Fine Arts Building, March 2. The Alpha Alpha is an alumni chapter and is composed of the following professional musicians: Lela Barnard, Mary Barker, Mrs. Clarence Burnham, Mrs. Ray Colwell, Marjorie Graefius, Mrs. Karl Hunter, Omora Hardin, Mrs. O. O. Laudig, Mrs. Ray G. MacDonald, Kate Calkins, Mrs. Maurice S. Miller, Miss Ogden, Cora Seegars, Mary Stanford, Florence Williams, Mrs. D. G. Kingery, Mrs. Will A. Niles, Mrs. Lee Jutton, Mrs. W. H. Wykoff, Grace Richardson, Catharine Scales, Elizabeth Scales, Mrs. Eugene Kinckley, Mrs. George R. Madison, Julie Smith, Mrs. Percy Bradstreet, Theodora Chaffee, Mrs. Ralph B. Dennis, Grace Ericson, Mabel Jones, Mrs. E. W. Kidder, Mrs. E. L. Pratt, Mabel Siller, Mary Vose, Mrs. G. W. Wooley, Ella Young, Mrs. Walter Mitchell, Mrs. Joseph Hays, Cordelia Hanson, Emma Hanson, Ida Pratt, Alice Cary, Mrs. James Prindle, Ella Young, Mrs. E. H. Wykoff, Bonnie Butler, Mrs. Arthur Dean, Mrs. Frank Kindig, Mrs. Longman, Mrs. Frank Sincere, Mrs. H. W. Osborne, Mrs. Fred Molt, Elizabeth Tyler, Regina Watson, Mary Walker, Mrs. Dwight Cheever, Marie White, Mrs. Richard Rowley, Misses Marshall, Miss O'Brien and Tina Mae Haines.

The members were entertained by the Misses Marshall

in a violin and piano number; songs by Miss Ogden, Miss Brennerman; piano soli by Miss Hapwood and Zella Marshall, and readings by Rae Gallagher.

The Gottschalk Lyric School gave a concert at Kimball Hall, March 2. The following pupils were represented: Wanda Florus, Elma Wolf, Mary Inez Camp, Gustafine Dornbaum, Carrie R. Beaumont, Gertrude Donovan, Arthur H. Schmidt, Martha Camann, Oscar J. Deis, Mrs. Herbert C. Lodwidge, Anna Grater, Ethel R. Miller, Georgia Bard, Nina Armando, Samuel Manheim, Emma J. Schmitt, Sadie Peyer and Louise Gilbertson.

An evening of music will be given at the First Presbyterian Church, Oak Park, on March 5, by Forest Dabney Carr, baritone; Edgar A. Wilson, pianist; Ruth Dickey, violin.

EVELYN KAESMANN.

#### Music in Connecticut.

NORWICH, Conn., February 27, 1907.  
The Margulies Trio was heard in Slater Hall last Friday evening, the concert being the last of the Academy course. Each number of the program was played in a finished and artistic manner. Leopold Lichtenberg used the famous King Joseph violin, and its perfect tone added much to the effect of his playing, especially in Rubinsteins sonata in B minor, for violin and piano.

Helen Lathrop Perkins was the soloist at a reception of the Brainard Lodge of Masons, in New London, this week.

A special musical service, with Mrs. Frank H. Merrill as soloist, was held at the Trinity Methodist Church last Sunday evening, under the direction of the organist, Frank Sanford Dewire.

Joseph Lévinne was heard for the third time in New London Tuesday evening, February 26. He played an admirable program, charming his hearers by his pleasing interpretation and remarkable technic. The applause was spontaneous and insistent.

LYLE F. BIDWELL.

#### Maud Powell's Boston Engagements.

Maud Powell will be the violin soloist of the Boston Symphony Orchestra concerts in Boston on March 8 and 9.

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**DANIEL BEDDOE WARMLY  
ACCLAIMED IN CINCINNATI.**

The following criticisms from the Cincinnati papers refer to Daniel Beddoe's singing with the Cincinnati Symphony Orchestra week before last:

**BEDDOE WAS FEATURE OF CINCINNATI SYMPHONY CONCERT.**

Daniel Beddoe was as warmly acclaimed as any soloist who has appeared before the public this season. It is a genuine pleasure to hear so fine and firm a tenor, who is willing and competent to sing the old classics in an acceptable manner. One seldom hears the oratorio numbers at any concert, so that even the ancient and perhaps a trifle superficial Handel aria, "Sound An Alarm," fell on the ear with the charm of novelty and freshness. Mr. Beddoe is a tenor of the true oratorio mold, of fine enunciation, careful and dignified phrasing and thorough musicianship. In his succeeding aria from "The Queen of Sheba," Mr. Beddoe increased and affirmed the first impression of a really fine singer who will be welcomed at all his subsequent appearances among us.—Cincinnati Times-Star, February 23, 1907.

**MUCH PRAISE GIVEN TENOR BEDDOE.**

Daniel Beddoe, tenor, was the soloist at the Symphony Concert yesterday afternoon, giving "Sound An Alarm," and the aria, "Lend Me Your Aid." The latter is a magnificent thing, allowing ample chance for the very best efforts of any soloist, and Mr. Beddoe gave it with a finish and understanding which marked him as not only the possessor of a beautiful voice but as a true musician.—Cincinnati Commercial-Tribune, February 23, 1907.

**POST CRITIC SAYS DANIEL BEDDOE, SYMPHONY SOLOIST, IS LOGICAL CANDIDATE FOR NEXT FESTIVAL PROGRAM.**

Daniel Beddoe was a welcome change from the long series of instrumental soloists at the Symphony concerts. Beddoe is a strong, vigorous man and has a strong, vigorous voice; a manly, straightforward style, refreshing to bear and see. His voice is a clear, ringing, vibrant tenor of the best traditional oratorio type, and his free, splendid delivery of those favorite arias won instant and emphatic response. Daniel is hereby nominated as a principal tenor at the next May festival.—Cincinnati Post, February 23, 1907.

Cincinnati Enquirer, of February 23, says:

The soloist was Daniel Beddoe, Welsh tenor, who again proved to signal conviction that the English and Welsh soloists can sing oratorio and concert arias far better than the vaunted soloists of grand opera companies who fill in their spare time giving recitals. Mr. Beddoe's numbers were stock pieces of oratorio familiar to the public—but the way he sang them—they are always new. The crescendos which he marked on the repetitions of "Sound An Alarm," were marvels of clarity and power. Mr. Beddoe is the typical oratorio singer, his method being marked by breadth and simplicity. There is not a suggestion of mannerism or sentimentality. The style is as lofty and dignified as the subject itself. The quality of Mr. Beddoe's voice leaves an impression, not so much because it is uniformly musical, but because it is naturally beautiful—a voice that covers and rolls along without effort. Yet such a voice must have been superbly trained as well.

He was quite at home in the Handelian rhythms of the aria, which he phrased as distinctly as he did smoothly. The aria, "Lend Me Your Aid," from the "Queen of Sheba," by Gounod, he gave a noble interpretation, lifting each phrase into a meaning and imparting to the text a genuine poetic vitality. Many great tenors have been heard in Music Hall—none better than Beddoe. The Welsh bard was overwhelmed with applause by the audience and recalled at the end of each number dozens of times.—Cincinnati Enquirer, February 23.

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Her tone is remarkably large and tuneful in quality, and she can control it to fine-spun delicacy. She has likewise a fine equipment of technical dexterity and brilliancy. She has unquestionably a positive musical temperament and a strong individuality.—Times.

She has a superb tone, big, sonorous, rich and wide in range.—The Sun.

There is a boldness in what Miss Schnitzer does, and a strength that does not spread itself altogether in virtuosity. Willfulness and beauty may both be discerned.—Evening Mail.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lévinne. Better Bach playing has never been heard here.—Evening Post.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch.—Tribune.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility.—World.

January 3—Boston Symphony Orchestra  
January 7—Second New York Recital  
January 27—New York Symphony Orchestra in a special Grieg program

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Mr. Malkin is a young man who knows how to be interesting—or at least how to compel attention. He has a tone that holds you, a tone that at times possesses much sensuous beauty and singing power, and it lends to his vagaries of interpretation a certain wilful authority that inspired last evening what was evidently very genuine enthusiasm in his audience.—New York Tribune.

The players gave much pleasure yesterday. Mr. Malkin has some peculiarities of style, but he knows how to draw a beautiful tone from the piano.—Globe and Commercial Advertiser.

Manfred Malkin, who also made his first appearance at this concert, is possessed, too, of a brilliant technic.—New York World.

The artist produces the largest imaginable tone, with dazzling nonchalance. Malkin's special merit seems to lie in exemplary clearness and sharply defined phrasing. In view of the excellent performance it was no wonder that the applause was enthusiastic.—New Yorker Staats-Zeitung (Translation).

Real artistic merit is that of Mr. Malkin; beautiful, clean touch and musical phrasing distinguished his playing.—New Yorker Herald (Translation).

**Concert by the Hauser Trio.**

The Hauser Trio, Isabel Hauser, piano; Alice Putnam, violin, and Carrie A. Neidhardt, cello, will give a concert at the Waldorf-Astoria, Friday evening, March 8, assisted by Madame von Niessen-Stone, contralto, and Whitney Tew, basso. Miss Hauser has played in concerts abroad with considerable success, and is an artist of fine musicianship. The program will be as follows:

Suite, op. 35.....	Horatio Parker
Star Vincio .....	The Hauser Trio.
Page's Song, from Falstaff.....	Salvatore Rossa
	Verdi
Whitney Tew.	
Sonata, for 'Cello and piano, op. 35.....	Grieg
Miss Hauser and Miss Neidhardt.	
Liebesbotschaft .....	Schubert
Es blinkt der Thau.....	Rubinstein
Morning Hymn .....	Henachel
	Mme. von Nissen-Stone.
Improvisation .....	MacDowell
Humoresken .....	Berger
	Miss Hauser.
Myself When Young, from In a Persian Garden.....	Lehmann
The Little Irish Girl.....	Lohr
Border Ballad .....	Cowen
	Whitney Tew.
Andante and Scherzo, op. 6.....	Bargiel
	The Hauser Trio.

**First Concerts by the Olympia Orchestra.**

OLYMPIA, Wash., February 25, 1907.

The first concert by the Olympia Orchestral Society, which took place some weeks ago at the Olympia Theater, is to be followed by another concert tonight. Elmore Rice is the conductor, and at the first concert Mr. Rice played violin solos. The other soloists of the occasion were Alma Hauser, pianist, and Derby Shire, baritone. The program was made up of numbers by Verdi, Dvorák, Mendelssohn, Johann Strauss, Herold and Sousa.

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Organ recitals, Thursday during Lent, at Old Trinity, by Moritz E. Schwarz.

Thursday evening, March 7, concert by the Musical Art Society, Carnegie Hall.

Friday evening, March 8, piano recital by Isabel Hauser, assisted by Mme. von Niessen-Stone, contralto, and Whitney Tew, basso, Waldorf-Astoria.

Saturday evening, March 9, concert by the New York Symphony Society, Carnegie Hall.

Sunday afternoon, March 10, matinee by the New York Symphony Society, Carnegie Hall.

Thursday evening, March 14, concert by the Russian Symphony Society, Carnegie Hall.

Friday afternoon, March 15, New York Philharmonic public rehearsal, Carnegie Hall.

Saturday evening, March 16, concert by the New York Philharmonic, Carnegie Hall.

Tuesday evening, March 19, "The Apostles," production by the New York Oratorio Society, Carnegie Hall.

Thursday evening, March 21, concert by the Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, March 21, concert by the St. Cecilia Club, Mendelssohn Hall.

Thursday evening, March 21, concert by the People's Symphony Society, Cooper Union Hall.

Friday afternoon, March 22, concert by the Boston Symphony Quartet, assisted by Katharine Goodson (piano), Mendelssohn Hall.

Friday evening, March 22, concert by the Boston Symphony Orchestra, Baptist Temple, Brooklyn.

Friday evening, March 22, concert by the People's Symphony Society, Carnegie Hall.

Saturday afternoon, March 23, matinee by the Boston Symphony Orchestra, Carnegie Hall.

Sunday evening, March 24, concert by the New York Arion, Arion Club house.

Tuesday evening, March 26, "The Kingdom" (Elgar), by the New York Oratorio Society, Carnegie Hall.

Saturday afternoon, March 30, Young People's Symphony, Carnegie Hall.

Tuesday evening, April 2, concert by the Kneisel Quartet, Mendelssohn Hall.

Tuesday evening, April 2, concert by the Brooklyn Apollo Club, Association Hall, Brooklyn.

Wednesday evening, April 3, piano recital by Jessie Shay, Mendelssohn Hall.

Thursday morning, April 11, musicale by the Harlem Philharmonic Society, Waldorf-Astoria.

Tuesday evening, April 15, concert by the Mendelssohn Glee Club, Mendelssohn Hall.

Wednesday evening, April 17, piano recital by Lévinne, for the benefit of the MacDowell Fund, Mendelssohn Hall.

Thursday evening, April 18, concert by the Rubinstein Club, Waldorf-Astoria.

Sunday evening, April 21, concert by the New York Liederkranz, Liederkranz Club house.

Tuesday evening, April 23, concert by the Musurgia, Carnegie Hall.

**Rider-Kelsey Engaged by the Philharmonic.**

Corinne Rider-Kelsey, one of the most gifted of American sopranos, has been engaged by the New York Philharmonic Society for the pair of concerts to take place at Carnegie Hall on March 15 and 16. The program for these concerts has been, in part, arranged to commemorate the one hundred and seventy-fifth anniversary of the birth of Franz Josef Haydn. (Regarding the Haydn anniversary, it must be noted that March 31 was the date of the composer's birth. He was baptized on April 1. Haydn was born in the same year, 1732, as that illustrious American, George Washington.) By special request, Mrs. Kelsey will sing "With Verdure Clad," from "The Creation." It is stated that Mrs. Kelsey is the first American singer without European prestige engaged to sing for the Philharmonic in the past fifteen years. It is undoubtedly a great compliment to the artist, and the thousands who have heard her beautiful, young, fresh voice will agree that the compliment is well deserved. Mrs. Kelsey's career has refuted all the popular notions that are held concerning the course of American singers. Mrs. Kelsey has never been abroad, but it may be announced here that she will make her first trip across the Atlantic this coming June.

When the failures of ninety-nine ambitious vocal students out of one hundred are taken into account, it is no wonder that the musical world marvels at the success of this young woman, and is more or less curious to hear some facts about her. Mrs. Kelsey was born in a farmhouse near Rochester, N. Y. As a child she was taken to live in Illinois, and then in Ohio. It is because she resided in these States during her childhood and young womanhood that she has been called "the great singer from the Middle West." Mrs. Kelsey is now a resident of New York City, and, as she is a daughter of the Empire State, she has, as she herself asserts, returned to her own. Mrs. Kelsey studied music for one year at Oberlin, Ohio, but she gives the credit for making an artist of her to L. A. Torrens, of Chicago, and Mr. and Mrs. Theodore Toedt, of New York. She did her first big work under the direction of Mr. Torrens. She is devoted to this teacher, and also to her New York masters, the Toedts, whom she re-

gards as excellent teachers. When Mrs. Kelsey arrived in New York, several of the leading churches wanted her for their choirs. She did sing for a time at the First Presbyterian Church in Brooklyn, but after a few concerts she was compelled to resign her position, for the demand on her time was very great indeed. In a single year she became famous, and musical committees everywhere were anxious to engage her for festivals and tours. During the past three years Mrs. Kelsey has sung at all the great festivals, including Cincinnati, Worcester (Mass.), Maine, and the Bach Festival at Bethlehem, Pa. This coming May Mrs. Kelsey will sing at the festival at Ann Arbor, Mich. She has appeared at concerts with the Theodore Thomas Orchestra, of Chicago, and the Pittsburgh Orchestra, and has sung with all the other leading musical conductors east of the Mississippi River.

Many of the resident artists have plenty of engagements in the country at large, East, West and South; few of them are ever heard in New York City, unless it is at private musicales or at recitals of their own, but here comes this lucky and plucky young singer with nearly a score of big New York concerts this season. It is a formidable list, including appearances with the Heinebund, November 4; Freundschaft Club, December 22; New York Oratorio Society, "The Messiah," December 26; New York Oratorio Society, "The Messiah," December 27; Columbia Club, January 26; the Pittsburgh Orchestra and Mendelssohn Choir, in Beethoven's "Ninth" symphony, on February 12; People's Choral Union, in "The Creation," February 17; People's Choral Union, in a special performance of "The Creation" at the Manhattan Theater, Sunday evening, March 3; New York Philharmonic, March 15 and 16; New York Oratorio Society, March 19 and 26, in Elgar's "Apostles" and "Kingdom." At the coming concerts of the New York Philharmonic, Mrs. Kelsey will sing, in addition to the Haydn aria, the "Ah Perfido" scene and aria by Beethoven.

It seems hardly necessary to say much about the repertory of a singer who can fill so many high class engagements. Since the Maine Festival, the first week of last October, the demand for Mrs. Kelsey, East, West and South, has been very great. During April she will sing with the Apollo Club in Chicago, with the Arion Society in Milwaukee, and at concerts in Minneapolis, Lexington Ky., and Sandusky, Ohio. May will be a very busy month for her, as it includes a three weeks' tour with the Theodore Thomas Orchestra through the Middle West, and after that appearances at Washington, D. C., and Richmond, Va. Other bookings are two concerts in Toronto with the Mendelssohn Choir, symphony concert in Syracuse, "Elijah" in Fall River, Mass., and other oratorio concerts in Detroit, Albany, Middletown, Conn., and Orange, N. J.

When Mrs. Kelsey is not studying or singing at concerts, she seeks the quiet of country life. She loves the hills and nature in all seasons of the year, is a good pedes-

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trian, and it may startle some persons to hear that this slender young woman with the golden tones in her voice can handle a gun as well as some of the girls who were brought up near ranches in the Far West. Regarding her coming trip abroad, Mrs. Kelsey says:

"I am looking forward with pleasure to my contemplated travels in Europe. While I believe that singers can be wholly trained in this country, I think personal observations of European methods will help to broaden them. I expect to be away for three months, and during that time shall visit many places of literary and musical interest."

#### Lhevinne Plays Rubinstein.

At the fifth Russian Symphony concert in Carnegie Hall last Thursday evening, February 28, Josef Lhevinne appeared in a number unfamiliar to local concert goers, Rubinstein's "Caprice Russe," for piano and orchestra, and scored a great success in the brilliant virtuoso composition. It allowed the gifted player rare opportunities for a display of the finished and ingratiating technic, sympathetic and soulful tone and impeccable taste which always characterize his performances. His success was pronounced, and after repeated recalls he added Rubinstein's C major staccato study to the regular program as an imperative encore. The "Caprice Russe" is mainly display music, and its slender intrinsic worth accounts for the few public performances the work has had here and elsewhere.

The rest of the program was made up of a well written and pleasing symphony in E major by Scriabine, the introduction to Moussorgski's "The Fair of Sortschinsk" and Ippolitoff-Ivanoff's second "Caucasian Suite." The orchestra played less roughly than usual.

#### Elvin Singer Musicals in Detroit.

Vocal pupils of Elvin Singer united in the program with their teacher at a musical given at the Singer studios, 270 Woodward avenue, Detroit, Mich., on Thursday evening, February 28. Mr. Singer and Anna Truax-Pickel opened the evening, singing a new duet, "Barcarolle," by Chaminaud. Other who participated included Minerva M. Sorge, Frederick Pallier, Freda Dwyer, Henry Liss, Eulah Grinnell, Kathryn Granger, William Ahern, Julia Eva Obenauer, David Boyd and Violet Wilson Andrew. Mabel Grenne and Mary Safford were the accompanists.

#### Philadelphia Club to Give MacDowell Benefit.

The Treble Clef Club of Philadelphia will give a concert for the benefit of the MacDowell Fund, at Historical Hall, Philadelphia, on Saturday evening, March 16. Among the artists who have volunteered their services are: Mr. Leefson and members of the Fortnightly Club, Beatrice Walden, Mildred Faas, Maud Sproule, Edith Mahon, S. L. Herrmann, Ellis Clark Hammann, John Braun, Theodore Harrison, H. Alexander Matthews, the Hahn Quartet, and soloists from the Philadelphia Orchestra.

#### Sara Anderson in Australia.

Sara Anderson, the young American soprano, pupil of Oscar Saenger, who has been singing in Germany for the past three years, has just sailed for Australia with the Musgrave English Grand Opera Company, where she will sing leading Wagner roles, Elsa, Elizabeth, Senta, Eva and Sieglinde, for a season of seven months, opening in Melbourne, on April 1, with "Lohengrin."

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**DE COGORZA**

#### RECORD OF THE PAST WEEK IN NEW YORK.

Wednesday afternoon, February 27, piano recital by Ossip Gabrilowitsch, Mendelssohn Hall.

Wednesday evening, February 27, "Ballo in Maschera," Manhattan Opera House.

Wednesday evening, February 27, "Rigoletto," Metropolitan Opera House.

Wednesday evening, February 27, concert by the Kaltenborn Quartet, assisted by Sigmund Herzog (piano), Dr. Gerrit Smith (organ), Mendelssohn Hall.

Thursday afternoon, February 28, song recital by Cecil Fanning, baritone, assisted by H. B. Turbin, piano accompanist, Steinway Hall.

Thursday afternoon, February 28, dramatic recital by Ellen Bowick, assisted at the piano by André Benoit, Mendelssohn Hall.

Thursday afternoon, February 28, organ recital by Moritz Schwarz, Trinity Church.

Thursday evening, February 28, concert by the Russian Symphony Orchestra, assisted by Josef Lhevinne (piano), Carnegie Hall.

Thursday evening, February 28, concert by the Olive Mead Quartet, assisted by Alice Cummings (piano), Mendelssohn Hall.

Thursday evening, February 28, special performance of "Carmen," benefit German Press Club, Manhattan Opera House.

Thursday evening, February 28, special performance of "La Boheme," for Italian charity, Metropolitan Opera House.

Thursday evening, February 28, concert by the Kneisel Quartet, assisted by Katharine Goodson (piano), Association Hall, Brooklyn.

Thursday evening, February 28, recital by Madame Schumann-Heink, Historical Hall, Brooklyn.

Friday afternoon, March 1, public rehearsal by the New York Philharmonic, assisted by Olga Samaroff (piano), Carnegie Hall.

Friday evening, March 1, "La Boheme," Manhattan Opera House.

Friday evening, March 1, "Die Walküre," Metropolitan Opera House.

Saturday afternoon, March 2, concert for young people, Carnegie Hall.

Saturday afternoon, March 2, "Ballo in Maschera," Manhattan Opera House.

Saturday afternoon, March 2, "Manon Lescaut" (Puccini), Metropolitan Opera House.

Saturday evening, March 2, concert by the New York Philharmonic, assisted by Olga Samaroff (piano), Carnegie Hall.

Saturday evening, March 2, "Cavalleria Rusticana" and "Dinorah" (double bill, popular prices), Manhattan Opera House.

Saturday evening, March 2, "Madam Butterfly" (popular prices), Metropolitan Opera House.

Sunday afternoon, March 3, concert by the Volpe Symphony Orchestra, assisted by Ossip Gabrilowitsch, Carnegie Hall.

Sunday evening, March 3, "The Creation," People's Choral Union, Manhattan Opera House.

Sunday evening, March 3, operatic concert, Metropolitan Opera House.

Monday afternoon, March 4, concert by Bruno Huhn, assisted by Edith Chapman Goold (soprano), Francis Rogers (baritone), Paul Kefer (violincello), Charles Schuetze (harp), Sherry's.

Monday afternoon, March 4, concert by Olga Samaroff and Geraldine Farrar, benefit of the Home of the Destitute Blind, Waldorf-Astoria.

Monday evening, March 4, "La Sonnambula" and "I Pagliacci" (double bill), Manhattan Opera House.

Monday evening, March 4, "Rigoletto," Metropolitan Opera House.

Monday evening, March 4, concert by advanced pupils of the Master School of Vocal Music, Historical Hall, Brooklyn.

Tuesday evening, March 5, concert by Kneisel Quartet, assisted by Ossip Gabrilowitsch, Mendelssohn Hall.

#### Recital by Cecil Fanning, Baritone.

Cecil Fanning, a young baritone from Columbus, Ohio, sang at the Art Rooms, of Steinway Hall, Thursday afternoon of last week to a company of specially invited guests. The singer, who has a record of thirty-seven recitals to his credit this season, is the possessor of a voice of great range, musical intelligence of a high order, and a sincere and manly presence. Thus equipped, there can be no two opinions about the success of his career. That Mr. Fanning has a great aptitude for study was also disclosed in his delivery of the following program:

Aria, from The Seasons.....	Haydn
Vision Fugitive, Herodiade.....	Massenet
Verborgenheit .....	Hugo Wolf
Traum durch die Dämmerung.....	Richard Strauss
Aus deinen Augen fließen meine Lieder.....	Franz Ries
Herz, mein Herz sei nichtbekommen.....	Franz Ries
Henry the Fowler.....	Loewe
Edward .....	Loewe
Der Wanderer .....	Schubert
Du bist die Ruh.....	Schubert
Ungeduld .....	Schubert
Callier Herrin' .....	Old Scotch
Over the Desert .....	Kellie

Mr. Fanning was accompanied at the piano by his teacher, H. B. Turpin, with the exception of "Vision Fugitive," which he sang to organ accompaniment. It was in this operatic number that the singer was heard at nearly his best—best in the dramatic sense. He was particularly successful in the lieder by Loewe, Schubert, Wolf, Strauss and Ries. As an encore after the Schubert group Mr. Fanning sang Loewe's setting of the "Erl König," and in this again displayed his dramatic skill. Mr. Fanning's audience included some musical and society celebrities of the world. The singer was most warmly greeted. Next year he is to make a tour of sixty concerts. This season he has given five recitals in Cleveland, four in Chicago, three in Washington, seven in Boston and one each in Cincinnati, Louisville and other cities between New York and Columbus. Mr. Fanning has a repertory of five hundred songs and opera and oratorio arias.

#### John Towers Is Past Three Score and Ten.

John Towers, the music critic, lecturer, author and teacher, of St. Louis, Mo., was seventy-one years old on February 18. Mr. Towers is in the best of health and is still teaching ambitious pupils the way they should sing. Under Mr. Towers' direction recitals by his pupils were given a few days before and one day after the birthday at the Towers studios in the St. Louis Art Building.



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**MINNEAPOLIS.**

MINNEAPOLIS, Minn., February 28, 1907.

The fifth regular symphony concert was given in the Auditorium Friday evening. The combination of a holiday, a rather heavy program and the frequent Sunday concerts served to make the attendance smaller than usual, though the great hall was well filled with a representative and cultured audience.

Wagner's "Faust" overture opened the program and was well played. Schubert's delightful "Unfinished Symphony" followed, played in an almost perfect manner. Mr. Oberhoffer and his orchestra have every reason to feel proud of this performance. No orchestra could have showed more careful attention to details and phrasing or quicker response to the hints of their conductor, the result being a rendition hard to equal and impossible to surpass. Weber's "Jubilee" overture, especially appropriate to the holiday, closed the program.

Arthur Hartmann played the Tschaikowsky violin concerto in an inspiring manner, which was superb in every respect. His tone is exceptionally large, his interpretation broad, his technic unlimited and his personality so magnetic that he has his audience with him from the first stroke of the bow. No violinist appearing here recently has had such instant and enthusiastic recognition. He was encored, played a selection with piano, and was compelled to appear a third time.

Hamlin Hunt, organist for the symphony association, played the Guilmant organ concerto, in D minor, with facile execution and effective registration. Mr. Hunt is a classical organist, and all his work is characterized by conscientious attention to detail and correctness of execution. The organ is unfortunately situated and susceptible to weather conditions, so it is a matter of chance whether the pitch varies in the course of the evening. On this occasion the weather became suddenly colder and the combination of organ and orchestra was ear-racking. It seems a serious question whether it is ever safe to depend upon the instrument for concerted work.

The Sunday orchestral concert was given to the usual capacity house. The program was popular and interesting and brilliantly played. Mr. Oberhoffer and his men are in thorough sympathy, and the ensemble of the orchestra improves with every concert. The program opened with Kretschmar's "Folkungen" march and was followed by the "Midsummer Night's Dream" overture. "Omphale's Spinning Wheel," by Saint-Saëns; three Hungarian dances, by Brahms, and an arrangement for strings and harp of Mendelssohn's "Spring Song," composed the second group, while Massenet's "Aragonaise," from "Le Cid," a Wagner "Album Leaf," and d'Albert's "Der Improvisatore" overture concluded the concert.

Harry E. Phillips, a popular local baritone, sang Leporello's aria from Mozart's "Don Juan," and the "Trumpeter's Farewell" from "The Trumpeter of Sakkingen," by Nessler, with excellent style and unusual enunciation.

The Symphony String Quartet gave its third and last

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chamber concerts in Johnson Hall, Tuesday evening, before a large and discriminating audience, composed very largely of professional musicians. Heinrich Hoevel, Raymond Shryock, Olaf Hals and Carlo Fischer, who compose the quartet, rendered the posthumous quartet in D minor, by Schubert, with excellent ensemble. Carlo Fischer and Mrs. J. A. Nelson played a sonata for 'cello and piano, which was superbly rendered and proved to be a most admirable composition, full of melody and vitality, finely constructed along classical lines, yet exceptionally attractive to the listener. It is still in manuscript, though it has been played by Gerardy and others with success. The composer is Ernest Lent, the veteran 'cellist, of Washington, D. C.

under the direction of O. B. Bass, gave an interesting concert in the Central Avenue Auditorium Wednesday evening. Lilly Hammon, soprano, and Grace Gerrish, reader, assisted.

At the Johnson School two recitals were given last week, piano pupils of James A. Bliss appearing Monday evening and vocal pupils of Mrs. Norman Nash McFarren appearing Thursday evening in the school auditorium.

At the Minnesota College on Monday evening a long program was rendered by students, while Tuesday afternoon, at Studio Arcade Hall, a number of vocal students of the Northwestern Conservatory appeared in recital.

Eulalie Chenevert and Carlo Fischer gave a piano and 'cello recital at Winona last week.

Music is becoming such a necessity in the city that the Symphony Orchestra has been engaged to appear twice daily at the Automobile Show during all of next week. Half a dozen of the most popular singers are also engaged, a different soloist and program being given each day.

M.

**Saint-Saëns May Visit Maine Next Autumn.**

BANGOR, Me., March 1, 1907.

Friends of the Maine Festival are quite excited over the fact that there is a possibility of Saint-Saëns attending the performance of his work, "Samson and Delilah." This possibility has arisen from a conversation with W. R. Chapman, when Saint-Saëns said if he should come to this country sightseeing in the fall he would like to hear the great Maine Chorus, and would come on condition that he attended as a private guest.

The advisability of the school children singing in one of the concerts is also much discussed. It was one of the most thrilling events in the history of the festivals to many when 800 voices from the public schools were heard in the Auditorium in 1904. The influence of such musical events in the lives of the coming generation, upon whom the future of music will depend, cannot be overestimated. Let them sing.

At this season Mrs. Charles Tilton, teacher of music in the Bangor schools, is investigating the instrumental talent to find material for school orchestras. Strings with the support of the piano are usually selected. There is a very good organization in the high school and one in each of the ninth grade grammar schools. It must have been gratifying to Mrs. Tilton in the recent concert of the Bowdoin College Glee Club to see five men from the Bangor public schools, one of whom, Max Cushing, acted as accompanist, and has the honor of being chapel organist.

Grace M. Bramhall, organist and director of the music at the First Parish Church, is one of the most active, energetic musicians in this vicinity. She has remodeled her home into a piano and organ school in State street, Brewer, and has a recital room fitted up with two pianos and two organs. The vested choir under her direction are rehearsing "The Story of the Cross," a cantata by Dudley Buck, for Good Friday.

Clara Clemens, soprano, daughter of the writer, Mark Twain, will appear in a concert in City Hall, March 21, assisted by Marie Nicholls, violinist, and Charles Edmund Wark, pianist.

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## TALES FROM GRAND OPERA.

*"Fidelio."*

Fidelio was the assumed name of a woman whose real name was Leonore. Her husband, a good man, had been falsely accused and thrown into prison by a politician who feared his influence. This politician was a prison director. The wife, dressed as a man, got a position as assistant jailer in the prison in order to be near her husband, to comfort him, and if possible to aid in his rescue. Hidden securely, however, he was nowhere to be found. To complicate matters, the daughter of the jailer, thinking the assistant to be in reality a man, fell in love with him. (Another of those faithful engaged ones—for this one, too, was betrothed to another.)

Finally it was announced that the Governor of the State, a good man, was coming to visit the prison. The official, fearing that his crime would be discovered during this visit, ordered the jailer to put the falsely accused prisoner out of the way. This the jailer refused to do, so that the chief was obliged to face the crime himself. He ordered a trench dug, in which to conceal the body of his victim. The wife, as assistant, was to engage in this task. Imagine the anguish of the poor woman on seeing her husband brought to the edge of the grave, half dead from starvation and half demented by suffering. And imagine her self-restraint on hearing him mumble her name without recognizing her! Up to the last moment she hoped for an occasion to rescue him. None offering, at the instant of the official's raising his sword to take the man's life, she fell between them, so disconcerting the guilty one, that she was able to strike aside the sword and level a pistol at his head. Just then the Governor arrived, discovered the rascality of his trusted chief, the nobility and sacrifice of the wife, and the plight of the unfortunate prisoner—a friend whom he had mourned as dead. The politician was led off in chains, the foolish daughter went to her old lover, who, strangely enough, received her, and the wife took home her husband. Pizzaro was the name of the guilty director, Florestan the name of the prisoner, Rocco of the jailer, and Marcelline the daughter.

Any politician empowered by a position of high trust by the State should have strong and constant watch upon his actions. No one ever can know what is going on in the mind of the best of them, or what may develop there. No end of mischief may be accomplished undetected and undreamed of by reason of the confidence imposed in them, and their power and influence over people through this confidence. The best way is to make it impossible for them to carry out mischievous intentions by strong, intelligent and salutary surveillance.

*"Othello."*

Othello was black and homely, his wife white and very beautiful. He was an able man, moreover, and had reached a high position in the country. The race question mingled with the ambition of the vulgar and the envy of the small raged high in the breast of one about him. This last as

means of dethronement of his master, roused the latter's jealousy by a serpent tongue and adder's subtlety, till the husband, stirred to a lunacy of jealous anger, smothered his beautiful wife to death and killed himself. The tragic part of the affair is the goodness of the pair, their depth of devotion and height of happiness till evil got hold of them in the person of one in whom they imposed such confidence that their ruin through him was possible. Iago was the name of this worse than evil spirit. Cassio was the name of the supposed co-respondent, Desdemona, the wife. The inevitable maid was Emilia. The possibility, naturalness and inevitability of it all overwhelms with sadness. It did not require a jealous disposition to become stirred to suspicion under the circumstances. But it did require a strong love and intense nature to reach murder and death as a climax of such agony. No one could have seen through the subtlety of Iago. Nothing is so difficult to see through as subtlety. Least of all by a man not endowed with overpowering vanity, filled with gentle modesty, and with feeling of his insufficiency in comparison with the woman he worshipped.

There are even worse devastations than death as result of this most dangerous of all maladies of the human heart, shared by the alley cat and the king.

FANNIE EDGAR THOMAS.

## MADAME MACONDA'S CANADIAN TRIUMPHS.

Madame Maconda has returned to New York from a series of concerts in Montreal and Quebec. The singer was received with much enthusiasm in both cities, and judging from the criticisms, she was in superb voice and spirits. In Montreal she sang with the Montreal Symphony Orchestra, at the Academy of Music. In Quebec she appeared with the Quebec Symphony Society, at the Auditorium, of that quaint city. Both concerts were given before large audiences. The following criticisms of Madame Maconda are cut from long reviews of the concerts:

Charlotte Maconda proved to be one of the most pleasing of all the artists who have appeared with the orchestra. She sang in Montreal some years ago, but was practically unknown here until yesterday. It did not take the audience long to recognize that they were listening to a singer of superior voice and ability and the result was that she was forced to respond to recalls after both her numbers. Mme. Maconda possesses a flexible soprano voice, particularly suitable for such numbers as the Strauss "Voci di Primavera" and the "Mignon" polonaise, which was substituted for the "Mad Scene" from "Hamlet," owing to the fact that the orchestral parts of the latter work, which was announced on the program, did not arrive from New York. Mme. Maconda's vocalization in the Strauss number was admirable. She did not "cut" the composition as many singers do. Her interpretation was delightful, and she sang with ease and finish. Despite the fact that the orchestra played the "Mignon" selection at sight, they gave a very creditable performance of it, and Mme. Maconda's singing was marked by the same breadth and artistry which characterized the Strauss "Waltz Song." Her voice is pure and of good carrying power, and her enunciation is splendid, a point particularly noticeable in the MacDowell song, "Long Ago," given as an encore.—Montreal Gazette, February 23, 1907.

Mme. Maconda, soprano, of New York, was the soloist of the concert, and it is doubtful if in the whole series there has been a

singer who has given more pleasure. Sweetness and suppleness are the salient characteristics of her voice, and the pieces she had chosen were well calculated to display these qualities. Her first number was a Strauss waltz, "Voci di Primavera," and she executed the elaborate warblings and vocal gymnastics of that composition with dainty grace and also with beautiful assurance and accuracy. It was pretty exhibition of the agility of the human voice when improved by careful training. And not only was it interesting as an exhibition of skill, but it was also a musical treat, for Mme. Maconda's voice is one of rare beauty, and though not very powerful it is exquisitely sweet. Hers is a voice much in the order of that of Marcelle Sembrich.

In place of the "Mad Scene" from "Hamlet," by A. Thomas, which had been announced, Mme. Maconda was obliged to sing the polonaise from "Mignon." Prof. Goulet said that through a mistake the orchestra had not received the orchestration of this composition, and so they were obliged to make the substitution. There was some disappointment, as many looked forward to the "Mad Scene," which had never been produced at these concerts, but Mme. Maconda rendered the polonaise in a manner to make one forget the loss of the other. In this, as in two songs given as encores, she displayed the same qualities of purity of tone and perfection of control which made her singing so notable among the soloists of the symphony concerts.—Montreal Star.

The return of Mme. Maconda to Montreal after an absence of several years attracted a large audience to the Academy yesterday afternoon. Now one of the most prominent and popular dramatic sopranos in America, Mme. Maconda has obviously made great strides since she sang here with the old Philharmonic under Prof. Couture. Yesterday she gave an exhibition of coloratura singing which, by reason of its absolute smoothness and perfection of vocalization, was a rare delight. Seldom is such a solo as Strauss' "Voci di Primavera" heard as Mme. Maconda gave it, and such brilliant coloratura work is at once a marvel and a lesson. Unfortunately Mme. Maconda was not heard in the "Mad Scene" from "Hamlet," as the orchestral parts had not arrived and the orchestra could not therefore play the music. She substituted for this the "Mignon" polonaise, and sang it with rare charm of phrasing and expression. Two ballads, one French and the other English, showed her as an artist who gives the full value of simplicity and restraint.—Montreal Herald.

The star of the program, was, of course, Mme. Maconda, a vocalist who has before charmed the musical world of Quebec with her rare vocal attainments. She received a rapturous greeting upon her first appearance. Her two numbers were given with exquisite and enjoyable effect. Mme. Maconda's voice is beautiful in quality, while her technic is remarkable. Added to this are a charming personality and a magnetism that attracts her hearers. She was down on the program for the "Mad Scene" from "Hamlet" (A. Thomas) and a waltz song by Strauss. In both she acquitted herself with the success to be expected from so great an artist, and loud and prolonged applause greeted her brilliant and appealing vocalism. Mme. Maconda was presented with a handsome bouquet during the evening and her success was clear cut and unmistakable. The musical public of Quebec also owes a deep debt of gratitude to the society for enabling it to hear once more an artist of the fame and quality of Mme. Maconda. It was a matter for congratulation to find their efforts so well appreciated as evidenced by the splendid audience present, and it is to be earnestly trusted that they may be enabled to continue to rely on the same well deserved support as was extended to them last evening.—Quebec Chronicle, February 26, 1907.

Madame Manconda will sing with the Harmonie Society, in Baltimore, on March 14, and her March bookings also include appearances in several Pennsylvania towns and some private musicales. The April dates already closed for the singer include one concert in Boston.

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## MUSIC IN CANADA.

## Toronto Items.

TORONTO, March 1, 1907.

It is announced that, owing to the extension of Madame Melba's operatic engagement in New York, her Toronto concert of March 4 will not take place.

The series of organ recitals which Arthur Ingham is giving on fortnightly Saturday afternoons at the Central Methodist Church is proving artistic and interesting. Very large audiences attend each event. Among noteworthy features at the second recital was a charming gavotte by Mr. Ingham. The latest program consisted of: Fantasia and fugue in G minor, J. S. Bach; Callaert's cantilene in E flat, op. 23; "Canon" in B minor, Schumann; concerto overture in E flat, Faulkes; "Madrigal" in D flat, Lemare; Brahms' "Ungarischer Tanz No. 5"; fantaisie de concert, "O Sanctissima," Chipp, and Schubert's "Military March" in D major. Lilian M. Kirby, the talented contralto, contributed solos by Sullivan and Allitsen.

At the Schubert Choir's concert in Massey Music Hall on March 12 the soloists will be Marie Zimmerman, Louise Fram, Arthur Beresford and George Lowne. Franz Wagner, cellist, also will assist.

The Women's Musical Club's program of February 7, arranged by Mrs. Arthur Pepler, consisted of miscellaneous selections artistically interpreted by Frances Morris, pianist (who recently returned from abroad); Miss Brouse, vocalist; Mrs. John Walker, vocalist; Mrs. Hodgetts, vocalist; Mary Caldwell, pianist, and Miss Boddy, pianist.

The Women's Musical Club is to be congratulated upon the success of the Kneisel Quartet concert, when a fashionable and musical audience assembled to hear compositions by Schumann, Glazounow, Gliere and Grieg in the Conservatory Music Hall.

An attractive illustrated pamphlet, entitled "Musical Toronto," has just been issued by A. M. Fenwick, of the Toronto Press Syndicate.

Pupils of Lena M. Hayes, violinist, frequently play at the concerts of the Toronto Conservatory of Music, and reflect much credit upon their clever and inspiring teacher. Norah Hayes, a pupil and younger sister, is a promising young violinist.

MAY HAMILTON.

## Song Recitals by Jeanette Fernandez.

Jeanette Fernandez, the soprano, has been giving a series of song recitals in the Middle West, with brilliant success. She sang at Wooster University, Wooster, Ohio, on February 18, a very difficult program, including the "Ave Maria," by Luzzi; "Gloria," by Buzzi-Peccia; the polonaise from "Mignon," and songs by Jacoby, Parker, Schira, Debussy, Arthur Foote and William G. Hammond. On February 19, Miss Fernandez was the soloist at the concert given by the Männerchor, of Toledo, and on February 20 she sang for Miami College, at Oxford, Ohio. Before her trip West, Miss Fernandez filled an engagement with the Choral Club, of Maplewood, N. J. Two notices from the papers of Toledo follow:

Jeanette Fernandez, who had been secured as soprano soloist, possesses not only a beautiful voice, but also a charming stage presence. Even with her first song she sang herself into the hearts of her audience, and that she should have been obliged to sing encores was but natural. According to the name, the popular singer should be Spanish, but one would doubt this on hearing her, for the pronunciation in singing the group of German songs was so genuinely German that the audience was bound to think that it was hearing a German girl. Miss Fernandez was the only soloist of the evening and was down for four numbers. We would gladly have heard double this amount. Miss Fernandez did justice to her selections in every respect. She sang delightfully.—(Translation) Toledo Express.

Jeanette Fernandez displayed a pure lyric voice of considerable range and sterling quality. Her style was refined and pleasing, while her breath control was unusually good. Her last contribution, a group of German songs, was given with excellent taste and understanding. The Italian song was very well sung, while the audience was most pleased by the last number, in which the singer, successfully rose to the opportunity of technical display.—Toledo Blade.

## Moore Combines Farming with Teaching in Virginia.

Compelled by ill health to give up his studio in New York, Homer Moore went South and bought a farm near Norfolk, Va. Here he has been growing cabbages and corn, and developing muscle. But that is not all, Mr. Moore has organized a singing class in Norfolk, and each week spends three days teaching in that old city. On February 19 Mr. Moore's pupils united in their first recital, Anton Koerner, an excellent performer, assisting at the piano. The following named pupils took part: Mrs. George W. Bethell, Mary Bull, Charles C. Butt, Will Delong, Beatrice



CLEOFONTE CAMPANINI, ARTIST OF THE BATON.

Eberle, Hazel Garrett, Edna Garrett, Marguerite Garrett, Claude B. Garrett, Mrs. Frank H. Hancock, Susan Hitch, Morton Hecht, Mrs. E. Crenshaw Monell, Edgar T. Meeks, W. F. Monell, Alice Oast, Mrs. R. L. Payne, Estelle Simcoe, Mrs. S. A. Sutton, Jennie Sherwood, Vincent Smith, Florence Tait, C. L. Upchurch, Mrs. S. A. Woodward, and Emma Young.

"The Messenger," by Franz. Miss Harding is just nineteen. One critic present at the recital declared: "She may be only a pupil, but her playing is more musical, and technically correct, than some of our much heralded professional pianists." After Liszt's "Second Hungarian Rhapsody" the delighted listeners recalled Miss Harding, and by special request she added as an encore, "The Owl," by Templeton Strong. Mr. Granberry is one of the most successful exponents of the Faletten system of piano teaching.

## Recital at the Granberry Piano School.

By her musical playing of the Beethoven sonata, in D major, op. 10, No. 3, Ethel Harding, a pupil of George Folsom Granberry, interested a large audience at the Granberry School, in Carnegie Hall, Monday night of last week. Miss Harding showed an equally good conception of some Chopin numbers and pieces by Schumann and Liszt, and two wonderful transcriptions—"The Magic Fire Scene," from "Die Walküre" (Brasslin), and Liszt's arrangement of

New York opera goers will be glad to learn that Eleanor de Cisneros, the stately and soulful singer of contralto roles at the Manhattan Opera, who has charmed audiences there not only with her vocal art, but also with her intelligent and temperamental acting, has been re-engaged by Manager Hammerstein for the season of 1907-08.

## De Cisneros Re-engaged.

## MAUD POWELL'S SENSATIONAL SUCCESS WITH SIBELIUS' CONCERTO IN CHICAGO.

Maud Powell has added a score or more of triumphs to her already long list this season, and a striking feature of the gifted American violinist's work has been her introduction of the new violin concerto by the Finnish composer, Jean Sibelius.

At its first New York hearing, in Carnegie Hall, there was a diversity of opinion, pro and con, on the part of musicians and critics. Now that Miss Powell has had the temerity to play the concerto in her recent Chicago engagement, the unanimity of favorable press reviews apparently indicates that the New York critics failed to understand the work. Here are some of the Chicago impressions:

### AN INTERESTING CONCERT.

Maud Powell—"our" Maud Powell, since she is an American and her career has been made largely in this country—scored a triumph yesterday at the public rehearsal of the Thomas Orchestra. She played for the first time here a composition which is one of the most difficult in all violin literature; and at the same time one of the most original. And she played it superbly. There are extremely few of her brother artists who could compass its technical intricacies with such surety and seeming ease as she did, and still fewer of them who could interpret it with such masterful skill.

The composition is a concerto for violin written by the Finnish composer, Jean Sibelius. Miss Powell brought it forward less than a month ago in New York at the concerts of the Philharmonic Society of that city, and the majority of the music reviewers there proceeded to pronounce the composition impossible, and, while giving the soloist credit for doing excellent work, could find scarcely a word of commendation for the concerto itself.

Rereading of the reviews strengthens the impression originally received that the critics were at a loss just what to say. Either because of the unusualness of the work itself, or possibly because of the presentation by the orchestra having been inadequate, they seemed to have failed utterly to grasp the musical content of the composition. Certainly had they heard a performance as complete in note and spirit as was the one Miss Powell and Mr. Stock and his men gave, they could not have failed to discover the striking originality and the inherent musical strength that lie in this greatest of the talented Finnish composer's creations. For the New York critics are men who know. It must have been that the performance there was inadequate as regards the orchestral part.

The Thomas Orchestra patrons received the new concerto with unmistakable approval. The work itself is short, requiring less than a half hour for performance, but the listeners were held deeply interested and attentive from beginning to close, and when after hearty recalls for Miss Powell she came back, and it was seen that

the last movement was to be repeated, everybody smiled with satisfaction. Many gladly would have heard the entire concerto a second time.

It is a work of true significance—one of the most important that



MAUD POWELL.

the season has brought to us—and the performance was truly masterly. Miss Powell is such a comfortable artist. There is nothing of pose or virtuoso affectation and airs about her. She loves the

work she is doing, and her heart, soul and mind are wholly in it. The public and the concert surroundings are forgotten, and only the task in hand claims her attention.

She showed keenest pleasure in the splendid work the orchestra did, and there was such fine sympathy between her and Mr. Stock and every one of the men in the orchestra that the performance took on the nature of a triumph for all concerned. Of her individual work no words too high in praise can be spoken. She commands a technic which places her among the foremost of the world's violinists, and yet no subservient is this technic made to musical expression and meaning that it is wholly lost sight of. She is a virtuoso in technic and ability, but an artist and unfailing musician—a great one—in spirit. It was an afternoon long to be remembered.—W. L. Hubbard, in Chicago Tribune.

### VIOLINIST PLAYS IN SPLENDID FORM.

#### MAUD POWELL WINS GREAT OVATION AT THOMAS ORCHESTRA CONCERT.

Interest in the Theodore Thomas Orchestra concert yesterday afternoon centered in the new violin concerto by Jean Sibelius, the Finnish composer, played by Maud Powell. The composer is to be congratulated upon having so capable an artist to introduce his work in this country. Few are so gifted with such clearness of artistic vision as she. She is mistress of the art of divination. To her there is never a doubt of the composer's meaning.

#### PLAYS IN FINE FORM.

She gave a marvelous reading of the concerto. In the first movement she welded a mass of fragmentary ideas into a compact and composite whole. In the second movement, where the melodic idea came to the surface, she sang the melodies with an exquisite refinement of tone rarely heard on the concert platform. The third movement revealed her as a virtuoso par excellence. She fairly reveled in its technical difficulties, and her bravura feats aroused the audience to a high pitch of enthusiasm. Added to this was a resounding chorus of bravos from the men of the orchestra, a spontaneous tribute to the greatness of one artist from a band of brother artists.

Miss Powell turned to them and very graciously insisted upon their rising and sharing in her triumph, but they chivalrously declined the honor. So insistent was the applause that the last movement was repeated. Whether the Sibelius concerto would meet with the same success in the hands of an artist of less magnitude remains to be seen. The impression gained yesterday afternoon was that the player was greater than the composition.—O. H. Hall, in Chicago Daily Journal.

Maud Powell entered into the spirit of the proceedings by presenting the concerto for violin, op. 47, by Sibelius, a Finnish composer. The plan of having a soloist present something new is worthy of the warmest commendation. It has come to be an established custom for a soloist to play long accepted favorites, and that is one reason, very likely, why those who seldom attend a concert will flock to hear a solo performer. It is almost a certainty that one of the old familiar works will be brought out when a player appears alone, and that traditions will rest undisturbed for the time being. It is easy for a capable performer to please an audience by following this custom, for to defy the unwritten law which has caused the establishment of this plan means to accept the risk that the audience may not like the new work. In taking such a risk Miss Powell proved that she has the courage of her convictions and



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## PHILADELPHIA.

PHILADELPHIA, Pa., March 2, 1907.

The twentieth and last concerts of this, the seventh season of the Philadelphia Orchestra, came off successfully on Friday afternoon and this evening, under the leadership of Leandro Campanari. The beautiful "Rustic Wedding" symphony of Goldmark, Bizet's suite, "L'Arlesienne," and the excerpts from "Lohengrin" were all of so tuneful a nature as to command themselves to the popular taste, and, it is almost needless to say, were delightfully played by the orchestra.

Ossip Gabrilowitsch gave a refined and poetic interpretation of Liszt's concerto, in E flat major, a composition, which under brutal hands becomes meretricious. His playing of the Chopin nocturne, in G major, added as encore, was exquisite.

At his recital before the American Organ Players' Club, in St. Clement's Church, on Tuesday evening, February 26, S. Wesley Sears presented a program scholarly in the extreme. Beginning with the Rheinberger sonata in A major, one of the finest examples of that classic form, played by Mr. Sears with thorough understanding and sympathy, the other numbers included a nocturne of Hollins, an adagio and "Allegro Vivace," by Widor—in the playing of whose compositions Mr. Sears excels; a pastoreale of César Franck, and an "Allegro Symphonique" by William Faulkes.

The Society of Alumni, Department of Music of the University of Pennsylvania, gave a manuscript concert on Wednesday evening, February 27, in the Chapel College Hall.

Griffith Hall was crowded on last Thursday evening, at what was undoubtedly the most ambitious and in many respects the most successful concert ever given by the Chaminade Club.

The first production in America of Von Fielitz's tragic opera, "The Vendetta" (given by the club in concert form), aroused naturally no little interest. The plot hinges upon a woman's failure to carry out the promise of revenge, given to her dying father, when she finds that the murderer is her lover.

The music is dramatic and melodious, though by no means strikingly original.

The cast of five characters included well known singers, Harriet Bawden Woods, soprano, who sustained admirably the principal role; May Walters, contralto, who sang the "Boat Song" delightfully and invested the slight part of the fisher boy with much charm. Nicholas Douty, G. Russell Strauss and Franklin Woods did effective work in their various characters.

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The production reflected great credit upon Helen Pulaski, under whose direction it was given, and also upon the work of Agnes Clune Quinlan at the piano.

Preceding "The Vendetta," a miscellaneous program was rendered by Josie Stern Weyl, Kathryn McGuckin Leigo and Gertrude Landis, members of the club.

Dr. G. Conquest Anthony, the bass-baritone, is still receiving congratulations from musicians, etc., on the excellent interpretation of his part in the performance of Handel's "Judas Maccabeus" last week. He was in splendid voice and sang (as the director, D. D. Wood, remarked) as though the part were written for his voice. He was equally at home in the recitatives, the heroic "Arm, Arm Ye Brave," and the florid aria, "The Lord Worketh Wonders."

The choral society of Bethany Tabernacle Reformed Church sang the cantata, "Queen Esther," costumed and with action, on February 23, 26 and 28, in Mercantile Club Hall, with Corinne Wiest Anthony in the title role. On each occasion the audience numbered more than a thousand people. Mrs. Anthony won much applause by her dramatic acting and effective singing.

The audience assembled on Wednesday evening last in the Fuller Building gave evidence of their appreciation of the results obtained by the training along scientific lines of the pupils appearing in the Walters-Fitz-Maurice recital, the consensus of opinion being that the work was unusually good. Following is the program:

Tutte le Feste al Tempio, Rigoletto.....Verdi  
Bessie Kille Slaugh, H. Bovee Schermerhorn.

In Native Worth, Creation.....Haydn  
Percy Strauss.

Loure.....Bach  
Prelude, No. 21.....Chopin

Prelude.....Schütt

Vulcan's Song, Philémon et Baucis.....Gounod  
L. Harry Cunliffe.

Nymphs and Fauns.....Bemberg  
Edna Hoppe Rosenthal.

King Duncan's Daughters.....Allitsen  
Poppies.....De Koven

Charles Aiken.

Valse, op. 34, No. 1.....Moszkowski  
Clarence M. Seaman.

Thou Brilliant Bird, Pearl of Brazil.....David  
Carrie Soby.

The Muleteer of Tarragona.....Paul Henrion  
H. Bovee Schermerhorn.

Haymaking.....Alicia Needham  
Bessie Kille Slaugh.

Jesse Vaché Hayes, Accompanist.

On last Wednesday evening the pupils of the Leefson-Hille Conservatory of Music gave an enjoyable concert in the Fortnightly Club rooms.

The Young Men's Hebrew Association announce an en-

tertainment at Mercantile Hall on Wednesday evening, March 6, at which Franklin M. Gittelson, a violinist of ten years, will play the Viotti concerto No. 2, and concerto No. 7 by De Beriot. Vladimir Dubinsky, of the Philadelphia Orchestra, will contribute two numbers. Mrs. Brylawski and Maurice L. Hoffman will sing, and Helen Pulaski is to be the accompanist.

Agnes Clune Quinlan, pianist, assisted by Frederick Hahn, violinist, and Edward Shippen van Leer, tenor, will give a concert in New Hall, Sharon Hill, on Wednesday evening, March 6.

The Hahn Quartet, assisted by Luther Conradi, pianist, gave a concert in the Baldwin School, Bryn Mawr, last evening. The program included: Quartet in F major, Dvorák; sonata in G major for violin and piano, Grieg; andante, Tchaikovsky; gavotte, Bazzini; trio, Arensky.

The Hyperion School of Music gave a pupils' concert last Thursday evening at Musical Fund Hall. Among the most effective numbers were the "Toreador Song" from "Carmen," sung by Lewis J. Howell; a group of Schumann, played by Mildred S. Moore, and a quartet from "Martha."

The Manuscript Music Society gave a private concert at the Orpheus Club rooms on February 20, at which some interesting compositions from Philadelphia composers were heard. Those represented included Gustav Hille, Frank G. Cauffman, John W. Pomer, Jr., W. W. Gilchrist, Ada W. Powers and W. Gerstley.

On March 2 Gilbert Reynolds Combs, director of the Combs Broad Street Conservatory of Music, 1329 and 1331 South Broad street, gave a reception and dance in honor of the young women of the dormitories and of the Alpha Sigma Sorority, whose chapter rooms are in the Conservatory.

LILIAN B. FITZ-MAURICE.

**Madame Blye to Play for Rubinstein Club March 9.**  
Birdice Blye, as the soloist at the concert which the Rubinstein Club will give at the Waldorf-Astoria, on March 9, will play the Schulz-Evler Arabesque, on "The Blue Danube." This composition, by the way, was first played in this country by Madame Blye. Liapounow's "Carillon," which has recently been played in London, was first introduced in this country at a recital given by Madame Blye four years ago. Berlin, also, has heard this number during the past season.

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**ANTHONY**

**KATHARINE GOODSON  
HEARD IN BROOKLYN.**

BROOKLYN, N. Y., March 4, 1907.

Brooklyn music lovers had the privilege of hearing an extraordinary young pianist at the last in the series of chamber music concerts given by the Brooklyn Institute at Association Hall, Thursday night of last week. With Franz Kneisel, Katharine Goodson played the "Kreutzer Sonata," of Beethoven, and in the first movement, the adagio, the pianist disclosed a touch that was beautiful and a command of the instrument that was highly gratifying. The familiar sonata was played throughout in a manner that defied criticism. No wonder the performers were recalled seven times by the wildly enthusiastic audience. Such demonstrations at a chamber music concert are rare indeed, but the playing of Miss Goodson and Mr. Kneisel merited all the combustible warmth. Now, having heard Miss Goodson in ensemble, Brooklyn will want to hear her in a recital. The Kneisels played the Haydn quartet in G major, op. 77, No. 1; one movement from the Brahms quartet in C minor, and the "Italian Serenade," by Hugo Wolf. After the performance of the "Kreutzer Sonata," Professor Franklin W. Hooper, the director of the institute, appeared on the platform and made an address in which he paid a hearty tribute to Alwin Schroeder, the cellist of the Kneisel Quartet, who made his last appearance with the quartet in Brooklyn. As has already been stated in THE MUSICAL COURIER, Mr. Schroeder, at the close of the season, will leave this country and return to his home at Frankfort-on-the-Main. Professor Hooper also told of the growth of chamber music in Brooklyn. As a special compliment to the institute audiences that had listened to Mr. Schroeder during the past fourteen years, he played as his farewell two Bach numbers (unaccompanied) a "Sarabande" and "Prelude."

The Tonkünstler Society presented the following program at the Imperial (Tuesday night, March 5):

Sonata, for Piano and Violin, op. 2, D minor....Xaver Scharwenka  
Augusta Octavia Schnabel and Carl Henry Tollesken.

Four Songs for Soprano—

Ah! Let Me Dream (Zora Bartow).....Arthur Melvin Taylor  
In Springtime (Alice E. Hobbs).....Arthur Melvin Taylor  
A Madrigal (W. E. Henley).....Arthur Melvin Taylor  
Sweet, Ma Honey (F. L. Stanton).....Arthur Melvin Taylor  
Elizabeth Grace Clark, Accompanied by the Composer.

Trio, for Piano, Violin and Violoncello, op. 32, B flat..Hugo Kaun  
Lina Anton-Roeckebelen, piano; August Roeckebelen, violin;  
Ernst Stoffregen, violoncello.

The Brooklyn Institute announces a special orchestral concert by the New York Symphony Orchestra at the Baptist Temple, Thursday evening, March 14. The program will be devoted entirely to selections from the music dramas of Wagner.

Madame Schumann-Heink sang favorite songs from her repertory at the last in the series of musicales given by Wilford Watters, Thursday evening, February 28. The

concert took place at Historical Hall, and was a brilliant social as well as musical success. The great contralto was in her best voice, and the applause showered upon her once again showed that she is regarded as a star of stars by musical patrons of Brooklyn.

Miss Ostrander, of 15 Macon street, entertained the Allied Arts Association last week. The singers of the program were Saide Godbold, Ella Emmerich, Susie Lindhorn, Mrs. Harry Albeck, Edith Cutting, Irma Brion and C. P. Oliver. Timothy H. Knight and Miss Davis were the piano accompanists. William G. Jones, violinist, added solos to the program. The Quincy Ladies' Quartet, composed of Emma L. Ostrander, Matilda Heitzmann, Paula Levy and Miss Foote, sang no less than five numbers and the audience wanted more. The quartet from "Rigoletto" was sung by Miss Ostrander, Miss Heitzmann, T. Edgar Franzen and O. P. Oliver. Syd Owens, the drawing room entertainer, supplied some bright spots on the program with his humorous musical monologue.

Dr. and Mrs. Stuart Close gave another of their charming musicales Tuesday evening, February 26, at their residence, 248 Hancock street. Mrs. Close played a number of piano soli, and assisting in the program, the hostess had Arthur Spencer and Louise Thomas, who sang a number of songs by C. Whitney Combs, with the composer at the piano. Mrs. Close teaches in Arlington, N. J., on Fridays, and recently the Women's Club of that town has organized a choral club, and the members have engaged Mrs. Close as the conductor.

Leopold Winklef, who has few equals among the pianists of the day, will give a recital at Memorial Hall, on Tuesday evening, March 19. The program will be announced in a later issue of THE MUSICAL COURIER.

A report of the concert, Monday night, March 4, by the pupils of the Master School of Vocal Music, will be published in THE MUSICAL COURIER next Wednesday.

**Lectures at Guilmant Organ School.**

George Ashdown Audsley, LL.D., will give the fourth lecture of his series on "Organ Construction and Tonal Appointment" before the students of the Guilmant Organ School next week, Thursday afternoon, March 14. The lecture will be devoted to a description of the Swell Organ, its offices and importance to the instrument; also the form and construction of the swell box, swell actions, and the various kinds of pedals which have been in use during the past years. Mr. Audsley will also dwell upon the pneumatic swell action. These lectures are proving of inestimable value to the students of the school and are made doubly interesting by the drawings and models which the lecturer has specially prepared for this series.

An organ recital will be given by the students this week, Thursday afternoon, in which several of the advanced

players will take part. Among the recent arrivals at the school is Harold V. Milligan, who returns from Portland, Oregon, to locate in New York City, and continue his work under Mr. Carl's personal tutorage.

**Kelley Cole's Triumph in Canada.**

The success with which Kelley Cole, tenor, continues to meet under Loudon Charlton's direction is indicated by the following notices of recent date:

Mme. Reed was chiefly supported by Kelley Cole, one of the best concert tenors heard here in many long day. It is ten years since he sang here and since then he has gained much in artistic stature. His voice is a manly one, yet of sweet, lyrical quality, and his handling of it shows the deft and finished artist of the school of David Bispham. In truth he sang one of that artist's favorites, "The Pretty, Pretty Creature," in a manner so deft and humorous as to provoke comparisons. In a similar vein was the old English song, "Come, Oh, Come, My Life's Delight!" which was admirably sung. His fine gifts as an oratorical singer was demonstrated in "The Sorrows of Death," from Mendelssohn's "Hymn of Praise." His management of the voice in this extremely difficult number was as notable as the fine dignity of his declamation. "All Souls Day," by Richard Strauss, and Jordan's "Bedouin Love Song" were other important contributions.—Mail and Empire, Toronto, Monday, January 21, 1907.

To the enjoyment of the evening Kelley Cole contributed much. In his heavier numbers his well balanced tenor voice showed to good advantage, but in ballad singing he especially pleased. "The Pretty Creature," given as an encore, was a clever little interlude.—Toronto Evening Telegram.

Hardly a less triumph was achieved by Kelley Cole of New York. Mr. Cole is among the most satisfying concert tenors we have heard in Toronto. He has versatility, and intelligent and artistic use of the voice and magnetism. His songs ranged from the pallid little Scotch song, "Mary," to the fervent declamation of "The Sorrows of Death," from the Mendelssohn "Hymn of Praise."—News, January 21, 1907.

Mrs. Reed was assisted by Kelley Cole, who has a splendid concert tenor voice. He was repeatedly encored by the delighted audience.—Toronto Daily Star, January 21, 1907.

Kelley Cole sang his way into the good graces of the audience with his first song, the quaint little "Caro Mio Ben" of Giordano, and stayed there throughout the evening. His stage manner is remarkably easy, his enunciation perfect and his versatility admirable.—The Toronto World, January 21, 1907.

Kelley Cole, tenor, whose sympathetic voice and smooth style gained him favor and interest of his hearers.—The Globe, Toronto, January 21, 1907.

**GENEVIEVE CLARK**

**WILSON**

**SOPRANO**

**MARY**

**BYRNE-IVY**

**CONTRALTO**

**CECIL**

**JAMES**

**TENOR**

**CHARLES NORMAN**

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## MUSIC IN BUFFALO.

BUFFALO, N. Y., March 2, 1907.

Madame Samaroff played before a large audience at Convention Hall Tuesday night. Besides the general assemblage of music lovers it was estimated that nearly seven hundred students of music attended the recital. The program was highly romantic, and was played throughout with musical insight and the greatest technical skill. The first half of Madame Samaroff's list was devoted to Chopin—ballade in G minor, op. 23; preludes, Nos. 23, 21 and 24, in op. 28; étude in F major, op. 25, No. 3; sonata in B minor, op. 58. Madame Samaroff introduced her second part by playing two Schumann numbers—Novellette in D major, op. 21, No. 2, and Romanza in F sharp major. Then followed the Brahms "Capriccio" in B minor, a "Nocturne," by Sgambati; "Toccata," by Debussy; "Etincelles," by Moszkowski, and the Hucheson arrangement of "The Ride of the Valkyries." Madame Samaroff had splendid success with her audience. She was compelled to repeat Moszkowski's brilliant "Etincelles," which in plain English means "Sparks."

Madame Samaroff's mother, Madame Hickenlooper, was the guest of the Scribbler's Club, at the Iroquois Hotel, on Monday afternoon.

Francis Macmillen, the violinist, who aroused such enthusiasm at his recent appearance with the Orpheus Club, has been engaged for another recital, to take place at Convention Hall, Tuesday evening, March 12.

Mrs. Frederick Towne's pupils, assisted by local artists will give a concert at the Hotel Niagara Friday afternoon, March 8, for the benefit of the Women's Educational and Industrial Union.

The pupils of Emil Keuchen gave an interesting musical this week, assisted by E. T. Colber, a resident singer gifted with a fine voice. Limited space forbids a more extended notice this time.

Convention Hall was again crowded on Thursday night for the concert by the Guido Chorus, Seth Clark, conductor. Bruno Oscar Klein's setting, "Vale Carrissima," was one of the gems of the evening. A lovely a capella number, "Elfin Calls in the Woods," by Kirchl, was greatly admired. A more ornate composition, "Sir Olaf," showed that the chorus was a splendidly balanced choir. The chorus had the assistance of Maud Morgan, harpist; Dr. F. E. Busch, basso; William J. Gomph, organist, and Dr. Prescott Le Breton, accompanist. The singing of Dr. Busch was one of the delightful features of the concert. All the others shared in making the musical triumphs complete.

VIRGINIA KEENE.

## New York Critics Praise Elsa Ruegger.

The New York critics, without exception, were warm in their praise of Elsa Ruegger when the Belgian 'cellist appeared in concert with the Philharmonic Orchestra. Excerpts from her notices follow:

Between the orchestral numbers, Elsa Ruegger, the eminent Belgian violincellist, played Herbert's second concerto, a composition which is effective without being spoiled by tinsel floriture. It has a theme in the first part, recurring in the last, of rare beauty, which haunts the memory. Miss Ruegger played the whole concerto with surprising ease and brilliancy. She has a tone of luscious

beauty, as ingratiating as a woman's lovely voice, and altogether she is an artist even more than she is a virtuoso.—Evening Post.

In 1903, when Mr. Herbert was the conductor of the Pittsburgh Orchestra, Miss Ruegger first played the concerto. It was a pretty compliment she paid both the Philharmonic Society and Mr. Herbert by bringing it forward yesterday. It is necessary to add at this time only the record of the fact that she played it excellently, with beauty of tone, with sympathetic spirit and with technical finish.—New York Sun.

Elsa Ruegger played Herbert's effective concerto in a manner that few men could rival. Technically her playing was of the highest order. Her tone is round, smooth and expressive; her fingers strong and nimble; her bowing light and assured. But her performance revealed far more than technic. It was the playing of a woman genuinely musical by nature, temerarious, intense, yet possessed of an amount of poise, dignity and reserve unusual among her sex. Herbert could find few 'cellists to carry his message more delightfully.—New York Press.

The concerto was played by Elsa Ruegger, an artist whom it would be a pleasure to welcome back with any price on her list. Her serious musicianship disclosed itself in her choice of this concerto, instead of one of the popular show pieces for the violoncello. Miss Ruegger's facile technic and beauty of tone won much admiration, and deserved it all.—New York Tribune.

It was good to listen to this concerto, No. 2, and it was equally good, in the absence of the composer himself, to hear it so admirably interpreted by Elsa Ruegger. Miss Ruegger, while not possessed of an astonishing vigor, plays with great feeling.—New York American.

Elsa Ruegger, 'cellist, appeared as soloist, a young lady from Switzerland, whose dexterous command of her ungainly instrument was first made known here at one of Mr. Wetzel's concerts a few years ago. She is an artist in instinct and accomplishment, and plays with much finish and style, and with a tone that if not large is pure and sympathetic in quality. She played Herbert's concerto, which she dedicated to the Philharmonic Society and played it himself four years ago. Miss Ruegger was cordially applauded.—New York Times.

## The Coming Music Festival in Louisville.

LOUISVILLE, Ky., February 28, 1907.

The programs are completed for the music festival to be given in the First Regiment Armory April 18 to 20. It is welcome news to learn that the programs are more elaborate than originally planned by the Musical Festival Society, and the program is the best, in many respects, that has ever been offered for a musical festival in this city. In all five concerts will be given. The program for the first concert, Thursday night, the 18th, will be devoted entirely to Wagner's works. Selections from "Tannhäuser," "Lohengrin," "Tristan and Isolde," "Die Meistersinger" and "Siegfried" will be given, the chorus and orchestra taking part. Two interesting features of the concert will be solos by Mr. van Hoose, "Lohengrin's Narrative" and "Dreams," from "Tristan and Isolde," played by Mr. Slavsky, the first violin.

Friday afternoon will be given over to the Russians—Tschaikowsky, Rimsky-Korsakoff and Rubinstein. The Musical Club chorus will not be heard in this concert, but the New York Symphony, with the soloists, Alice Sovereign contralto, and Francis Macmillen, violinist, will take part.

Friday evening the Musical Club chorus of 300, under the direction of R. Gratz Cox, will give Mendelssohn's "Elijah" without any cuts. The soloists will be: Mary Hissem de Moss, soprano; Alice Sovereign, contralto; Kelley Cole, tenor, and William Harper, bass. Mr. Damrosch, with full orchestra, will assist.

The program for Saturday afternoon will appeal to the popular taste. The soloists will be: Mrs. Hissem de Moss, soprano; Leon Levy, clarinet; Leo Schulz, 'cello, and Corneille Overstreet, piano.

The appearance of Miss Overstreet will be peculiarly interesting to Louisville people, as she is a Kentuckian by birth and has been identified with the local musical affairs for the past six years. Miss Overstreet is a pupil of Leschetizky, with whom she studied for several years. She will play the Tschaikowsky B flat minor concerto.

Saturday evening Madame Sembrich, William Harper and Ellison van Hoose will be the soloists. Madame Sembrich will sing a selection from "Traviata" and other numbers. The feature number will be the cantata "Sleepers, Awake," by Bach, in which the orchestra, chorus, Madame Sembrich and Mr. Harper will unite.

Kelley Cole was the soloist at the Apollo Club's second concert of the season's series. His efforts were a personal and artistic triumph. Mrs. Cole's accompaniments were a delightful feature.

At the February morning musical of the Musical Art Society, Mildred J. Hill's most recent song, "Legacies," was sung by Flora Marguerite Bertelle, and was received with favor. Miss Hill is rapidly gaining recognition as a writer of songs which will add materially to America's wealth of songs that will live. Mrs. J. Edwin Whitney's accompaniments were in good taste and added to the success of the concert.

Joseph O'Sullivan, organist-director of Sacred Heart Church, has written a Mass, which will be given Easter Sunday for the first time in public. Those who have heard this Mass in private say that it is a very ambitious work,

and will be received with favor by those desiring a Mass for the Catholic service agreeable to the recent strict requirements. Mr. O'Sullivan has composed various works for orchestra, piano and voice, and a bright future is predicted for him. He is a brother of Patrick O'Sullivan, the eminent American composer, now in Berlin, whose tone poem for orchestra, "Heraklius," was given by the Berlin Philharmonic Orchestra recently.

Some really excellent chorus singing can be heard at the Sunday afternoon services at Calvary Church. Fred Cowles is organist-director.

Germaine Schnitzer will be heard on the evening of March 7 at the Woman's Club. Great interest is manifested in the appearance of this wonderful young pianist.

Petschnikoff, the Russian violinist, will appear Friday night at the Woman's Club, under the auspices of the Musical Art Society. The program is as follows:

Sonata, op. 47, A major, Violin and Piano.....	Beethoven
Fantaisie Appassionata .....	Vieuxtemps
Chaconne, for Violin alone.....	Bach
Le Cygne .....	Saint-Saëns
Danse Russe .....	Petschnikoff

Creatore and his band will be at the Exposition in March. He is engaged for the season at the "White City."

ALMA McDermott.

## Giorgio Sulli Celebrated His Birthday in New Haven.

NEW HAVEN, Conn., March 1, 1907.

Giorgio Sulli, one of the leading vocal masters of New Haven, was the hero at a musical birthday party arranged by some of his advanced pupils. The event took place at the Sulli studios, in the Insurance Building, Saturday, February 23 (Handel's birthday). Telegrams were received from Bonci and Sammarco, members of the Manhattan Opera House company, New York, congratulating the maestro. Signor Sulli was assisted in receiving his pupils and guests by Daisy Stahl, Leah Allen, Eugene McGrail and Henry Strack. C. L. Constantino, of New York, a life long friend of Sulli, played as the first musical number of the program, "Mountain Spring," his own composition, dedicated to Sulli. The pupils who were heard in operatic and ballad numbers included Alice M. Sperry, Henry Strack, Antoinette Jerome, Emma Hodkinson, Kate Greany, of New York; John Black, of New York; Margaret Callahan, Albert Hart, of Meriden; Lucile Alexander, of Tennessee; Miss Williams, of Portland, Me.; Emma Gleason, Eugene McGrail, Daisy T. Stahl, Lillian Brockway, of Pennsylvania; Edna Booth, Eleanor Quinlan, of Brantford; Mrs. Parrish, Alexander Marshall, of Georgia; Leah Allen, and A. Spinnello. Other pupils present were Alexander McKim, of Ansonia; Austin McConnell, of Bridgeport; Grace Leonard, of Springfield; Mrs. Aylsworth, of Nebraska; Grace L. Walker, of Plantsville; Bernice A. Thompson, of Waterbury; Gladys Bristol, of Southington; Mrs. J. Griffin, Mrs. William H. Hegel, Mrs. George E. Avis, Rose Smith, J. Florence Dyer, Minna Storm, Esther Jewell, Rose Russo, Bessie Perkins, William Kapitzke, James Mulvey, Rev. F. Burgess, Charles Quinn, and C. Wieser, all of New Haven.

## Madame Blauvelt's Long Run.

Lillian Blauvelt has just finished her third successful month in "The Dream City" at Weber's Theater, and will remain in the production until the end of the season.

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## MUSIC IN MILWAUKEE.

MILWAUKEE, Wis., March 2, 1907.

At the second of the Schumann festival concerts, given by the Milwaukee Musical Society, February 14, the soloists were: Marie Nicholls, violinist, of Boston, and Sidney Silver, pianist. Both artists were markedly successful. The choruses, all taken from Schumann, were well sung under the leadership of Herman Zeitz, the director of the society.



The musicians of Milwaukee united in a notable concert at the Pabst Theater, February 16, as a testimonial to Helen M. Glenny. Miss Glenny has been, for a number of years, music critic on the Evening Wisconsin, and by her fair and generous efforts in encouraging and guiding musical activity here has won a place of high esteem and good will in the community. This concert was arranged to raise a fund to enable her to take a much needed respite and leave from the rigors of the Wisconsin winter. In this purpose and on the artistic side as well the concert was a very gratifying success. A hundred of the leading society women were patronesses. The artists who participated in the program were: Mrs. Norman Hoffman, Lillian Way, Madame Berthold Sprotte, Marie Schade, Mrs. Louis Auer, Edith Weil, Willy Jaffé, Frederick Carberry, Albert Fink, Alexander Macfadden, Sidney Silber, Harry Meurer, the Milwaukee Männerchoir, conducted by Albert Kramer, and the Lyric Glee Club, conducted by Carl Haase, and assisted by Mr. Dodge, organ, and Mr. Lurvey, piano.



Pupils of Julius Klauser appeared in an excellent program February 23.



At a concert given by the Luening Conservatory of Music, in the Jefferson studios, February 28, the following took part: Josephine Gerwing, violinist; Mrs. Eugene Yahr, contralto; Mrs. F. B. Adler, soprano; Louise Aken, and in an instrumental trio, comprising Charlotte Bossert, piano; Dr. A. J. Patek, violin, and Henry Bossert, cello. Miss Gerwing is from Berlin, Germany; a protégée of Joachim, a distinction of which her playing gave convincing evidence.



The Standard Opera Company, after having filled successful engagements at Columbus, Ohio, New Orleans and other places en route, since its appearance here in "Martha" and "Bohemian Girl," returned to the Shubert Sunday last for an eight weeks' engagement. "Erminie" and "Chimes of Normandy" are the operas for the first and second weeks, and there will be a change of opera each week. The performances of this week won universal praise and good houses have greeted it without fail, each one larger than the last, enthusiasm running high. The principals in this week's cast were: Johann Berthelsen, Pauline Perry, Mamie Elmore, Edwin Howard, Dorr Crocker, George Natanson, Frank Wooley, Clara Hunt, Lelia Burton, A. Caplan, Charles Hyatt, Juliet Lange, Carla Petra, Ernest Traxler, Cecil de Mille.



J. Erich Schmaal accompanied the Petschnikoffs in recital in Chicago, February 24, winning specially favorable mention from Chicago critics.



Mendell Hartvig, the Danish tenor, and Charlotte de Muth Williams, violinist, were the soloists at the first Lenten musicale given at the Wisconsin Conservatory Hall the morning of February 22.



Josef Lhévinne's unequivocal success here was of a nature that must have been gratifying even to this great virtuoso artist. Shouts of "Bravo! Bravo!" to which we should add a lusty "Bravissimi," greeted the closing number, and the audience would not stir until he had responded with a final encore, the third in the evening's program, to which he addressed himself.

The concert was given under the auspices of the Arion Club.

After the concert, Edmund Gram gave a dinner at the Pfister in honor of Mr. Lhévinne, to which the following were the invited guests: Messrs. and Mesdames Norman Hoffman, William Marnitz, Rees Powell, Julius Klauser, William Kaun, E. A. Stavrum, C. M. Eberhardt, Marie Schade, Messrs. Hans Bruening, J. Erich Schmaal, Daniel Protheroe, John E. Jones, Sidney Silber, Arthur Shattuck, of Neenah; Alex Zenier, of Appleton, Wis., and Clarence Shepard, of Oshkosh.



J. Erich Schmaal, with the assistance of William Goodrich, baritone, and Willy Jaffé, Albert Fink, Theo. Kelbe and Hugo Bach, in string quartet, gave a concert February 26 to the largest and most enthusiastic audience that has ever, it is safe to say, greeted a chamber music concert here presented solely by Milwaukee musicians. The singing of the "Dichter liebe" cycle of Schumann by Mr. Goodrich was an artistic triumph. A finished performance of what proved a very pleasing and graceful quintet by Otto Malling, op. 40, was the opening number, while a truly inspired and inspiring rendering of Hugo Kaun's quintet in F minor brought the concert to a most enthusiastic and stirring close. The success of this work of Kaun's was instantaneous and grew in intensity with each movement, culminating in a very outburst of applause at its close. It is a composition of great power and of great beauty, and surely a work of real moment and significance.



Pupils of Albert Kramer will give a recital at the Athenaeum this evening.



At Milwaukee-Downer College, on the evening of March 2, Emil Liebling will give a "Schumann Evening," assisted by Frank B. Webster, baritone, and Ralph Rowland, violinist.

E. A. STAVRUM.

## Vernon Blackburn Dead.

Vernon Blackburn, for the past fourteen years the musical critic of the London Pall Mall Gazette, of London, died on February 14.

Mr. Blackburn, who was only in his forty-second year, was the son of a Yorkshire barrister, while his mother was of South German and Irish descent. He was educated at St. Edmund's, Ware, and afterward took the B. A. degree of London University. He was at one time sub-editor of the Tablet, and afterward its Rome correspondent, and when the late W. E. Henley became editor of the National Observer he was one of the group of men whose writings combined under the inspiring guidance of their chief to make it the most brilliant weekly newspaper in England. He proceeded from it to the position he occupied at the time of his sadly premature death.

Never was a more conscientious critic, or one who more consistently kept a high ideal before him. His favorite composer was Mozart—the god of so many great musicians' idolatry from Schumann to Wagner—and his sentences would glow with enthusiasm over any performance of that master's work that satisfied his fastidious taste. Among the composers of the present day he had conceived an almost equally profound appreciation of the genius and motives of Sir Edward Elgar; and many an eloquent panegyric of his work appeared in the Pall Mall columns from his pen. On the lighter side of music Mr. Blackburn was one of the warmest admirers of the work of the late Sir Arthur Sullivan, and was engaged upon an important biography of that master of the melodious phrase. Mr. Blackburn always expressed his opinions in a rich and scholarly prose, the conscientiousness of his writing being as marked as that of his thinking. With his lofty ideals and generous manner of expressing them, he had become a real and valuable influence in the large circle to which he addressed himself.

## New York Philharmonic Concerts.

For the seventh in the series of the New York Philharmonic concerts Friday afternoon, March 1, and Saturday evening, March 2, the following program was played at Carnegie Hall:

Overture, Manfred, op. 115.....	Schumann
Symphony, No. 4, Italian, A major, op. 90.....	Mendelssohn
Concerto, for Piano, A minor, op. 16.....	Grieg
Olga Samaroff.	

Overture, Leonore, C major, op. 72, No. 3..... Beethoven

In conducting the Mendelssohn symphony, Mr. Safonoff showed that he can wield the baton in a zephyr like manner, as effectively as he can direct amid the crashes of thunder and lightning in the stormy works of the Russian school. The joyous note in the Italian symphony cast its spell of radiance over the audience on Friday afternoon. By all means let us have more of the classics. Now that Mr. Safonoff has revealed his ability to do justice to the pure and chaste in music, the Philharmonic subscribers will doubtless want to hear more of Mozart, Beethoven, Schubert and Mendelssohn. May their glorious lights never grow dim. Madame Samaroff was again warmly received, and her performance of the Grieg concerto raised the artistic enjoyment of the concerts to notable heights. The concerto seemed to harmonize especially well with the other works. The pianist was at her best in the second and third movements. It is clear that she comprehends the poetical ideas of the Norwegian composer. The orchestral accompaniment was beautifully sustained. Naturally, the enthusiasts called and recalled Madame Samaroff.

This will be the program for the final pair of concerts, Friday afternoon, March 15, and Saturday evening, March 16, with Corinne Rider-Kelsey as the soloist:

In commemoration of the 175th anniversary of the birth of Haydn.	
Symphony, C minor.....	Haydn
Aria, With Verdure Clad, from The Creation.....	Haydn
Scene and Aria, Ah, perfido!.....	Beethoven

Symphony, No. 3, Eroica..... Beethoven

## Ruegger-Macmillen Joint Recital Today.

Elsa Ruegger, the Belgian cellist, and Francis Macmillen, the American violinist, will present the following program in Mendelssohn Hall, this afternoon (Wednesday, March 6):

Sonata .....	Locatelli
Elegie .....	Fauré
Zigeunerwaltz .....	Geral
Adagio, from the G minor Concerto .....	Max Bruch
Tambourin .....	J. M. Leclair
Two Bohemian Dances .....	Alberto Randegger, Jr.
Francis Macmillen.	
Abendlied .....	Schumann
Le Cygne .....	Saint-Saëns
Spinnlied .....	Popper
Hungarian Melodies .....	Ernest
Richard Hageman at the piano.	

Francis Macmillen.

Richard Hageman at the piano.

Elsa Ruegger.

Francis Macmillen.

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Francis Macmillen.

Richard Hageman at the piano.

**Wisconsin Concert Bureau.**

MILWAUKEE, Wis., March 1, 1907.

The Wisconsin Concert Bureau has been inaugurated to arrange engagements for Milwaukee and Wisconsin artists and musical organizations. Undertaken as it is with the prime purpose of filling a long felt need among Milwaukee and Wisconsin musicians, the patronage of the city and State is respectfully solicited for this project, to the end of helping to secure for them the patronage both at home and abroad that is their right and due.

Prominent among Milwaukee and Wisconsin artists and musical organizations open to engagements are the following:

Vocal—Frederick W. Carberry, tenor; Arthur Daniels, bass; Bea-

sie Greenwood, soprano; Vera Levitt Latham, soprano; Harry Meurer, tenor; Daniel Protheroe, baritone; Harry Raccoli, baritone; Carrie Seyfurth, contralto; Lois Estelle Seeger, soprano; Mrs. Guy Bevier-Williams, soprano; Mary Lyman Young, alto; Ruby Garlick, soprano, Beloit; Barbara Russell, alto, La Crosse; Genevieve Smith, Madison; Jeanne L'Hommiedieu, Madison. Piano—Mrs. Norman Hoffmann, Alexander MacFadyen, J. Erich Schmalz, Sidney Silber, Guy Bevier-Williams, Charles Lurvey, accompanist; Georgia Hall, Appleton. Violin—Albert Fink, Walter Fried, Willy Jaffé, Ralph Rowland. Cello—Hugo Bach. Organ—Henry F. Scheuert, Lillian M. Way. Harp—Florence B. Hopkins. Dramatic Reading—Edith Weil. Lectures on Music and Musical Criticism—Helen Glenny. Ensemble and concert combination, Chr. Bach Symphony Orchestra, Hugo Bach, conductor. Lyric Glee Club—Daniel Protheroe, director; Carl Haase, assistant director. Milwaukee String Quartet—Ralph Rowland, first violin; Walter Fried, second violin; Charles Hambitzer, viola; Hugo Bach, cello. Jaffé String Quartet—Willy

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